

S P E C T R U M 18

The Best in Contemporary Fantastic Art

Edited by Cathy Fenner & Arnie Fenner





Lisa Cyr [see page 76]



Jon Foster [see page 58]



Tim Bruckner [see page 141]

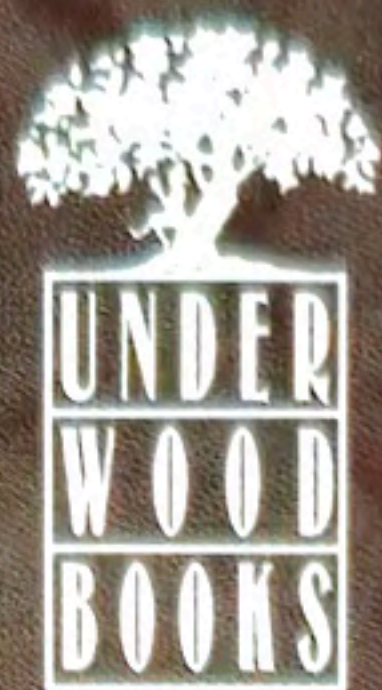


SPECTRUM 18

THE BEST IN CONTEMPORARY
FANTASTIC ART

Edited by

CATHY FENNER & ARNIE FENNER



UNDERWOOD BOOKS
Fairfax, CA



Ritchie Sacilioc [see page 84]

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Artists, art directors, and publishers interested in receiving entry information for the next Spectrum competition should send their name and address to:
Spectrum Fantastic Art, LLC, P.O. Box 4422, Overland Park, KS 66204
Or visit the official website for information & printable PDF entry forms: www.spectrumfantasticart.com
Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.

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2011

by Cathy Fenner



Cathy & Arnie Fenner at the Museum of American Illustration. Photo by Irene Gallo.

I used to have a boss named George Parker who would describe a career in art as being much like the ancient statue of the Colossus straddling the harbor at Rhodes: in his metaphor the artist had one foot planted in the world of Commerce while the other rested in the land of Creativity (or Fine Art). The point being, I suppose, that there are really no distinctions, no one way or the other, because an artist has to have the sensibilities of both the illustrator and the gallery painter in order to attain and maintain an audience and achieve success. While I would always look at my boss with a raised eyebrow as a matter of course whenever he made the statement (me and authority figures have never been close pals), I understood the point George was making. And in many ways, as it turns out, it describes the way we have always thought about *Spectrum* (not that I would ever have admitted it to George, even if he were still alive: he passed away several years ago).

Intentionally, this is a forum for *artists*, be they illustrators or painters or comics artists or toy designers or gallery sculptors. The idea of a distinction of class for artists, the designation of significance or irrelevance, is little more than an artificial marketing conceit concocted by a minority (and a relatively recent one at that) and definitely not a reflection of quality, skill, taste, or interest. Or of reality, for that matter. *Spectrum* has always been intended to be the melting pot, one in which it's the *art* that matters without having to contend with the air of pretension. Anyone who turns up their nose at the word "illustration" shows their ignorance; anyone who isn't thrilled by the art created outside of traditional genre venues is missing out; anyone that decries one medium in favor of another is little more than a pathetic boob.

Art is art, regardless of venue, regardless of sensibilities, regardless of intent, regardless of medium.

And *that* is what *Spectrum* has *always* been about: the art *and* the artists. For 18 years now and counting.

Which is also the reason that we've added even more to our hectic agenda by organizing Spectrum Fantastic Art Live! (yes, the exclamation is intentional). A gathering of the tribes, so to speak, coming in 2012. A place where it's about *all* artists of the fantastic. Are we excited? You bet. Check out the last page of the book for more information.

Meanwhile, back to the volume you're holding: the *Spectrum* jury met on Friday, March 11 in Kansas City—a little bit later than normal, thanks to the hotel booking someone else in our space on our traditional weekend. Fortunately, everyone arrived on time and we hosted a Friday night get-to-know-each-other dinner at the revolving Skies restaurant at the top of the Hyatt Regency (just to give everyone a panoramic view of Kansas City). The jury was a mixture of people we know well and people we've known only by reputation: happily, it was yet another group of talented, delightful creators that got along like carrots and peas. Master Painter Gregory Manchess was the returning judge and acted as Jury Chairman: we couldn't have asked for a better (or more qualified) person to keep the proceedings moving along through a very long and wearying day. On Saturday morning the jury gathered for an early breakfast before plunging into piles of art at 8:30 AM sharp. We utilized the same extremely large ballroom that we'd used last year—which, as it turned out, hadn't been set up properly when we arrived that morning. The hotel Staff got to experience a loud and furious dressing down by Arnie before they pulled in a dozen workers to correct the problem. (Anyone who mistakes my husband's generally calm demeanor as a sign of weakness are always taken aback when the tiger rears up to eat them for lunch. I try to warn people once, then take a step back to watch from a safe distance.) We broke for lunch at noon and then were back at it until the awards discussions ended around 6:00 PM. The awards Silver or Gold; the judges again elected to present two additional Silver Awards this year. A video announcement of the winners by the jury was posted on the *Spectrum* web site following the final votes. After a short break everyone met in the hotel lobby for a brisk walk to Pierpont's in Union Station for our traditional dinner in a private dining room to conclude the event.

We were ably assisted by a group of great friends who graciously gave up their Saturday to help keep the judging moving along in an efficient and organized manner. Our thanks to Arlo Burnett, Lazarus Potter, Tracy Crawford, Armen Davis, Allison Muller, Gillian Titus, Bunny Muchmore, and Angela Wheeler for making the job much easier. We'll need them again in 2012!

Corrections: Dang it. We *know* we make mistakes every year, but we hate it when we make ones that are so obviously wrong that they jump out and slap us upside the head as soon as we open the latest volume of *Spectrum*. In #17 we oh-so-stupidly credited the art of **Patrick J. Jones** (on page 70) as being by "Peter J. Jones." Yesh. Sorry, Patrick. We also said that the Illustration Master Class took place at UMass in Amherst (on page 8) when actually Rebecca's Guay's incredibly vibrant summer workshop takes place at *Amherst University*. Doh! Our proofreader needs a proofreader!



Android Jones [see page 25]



Julie Bell

Both an illustrator and a wildlife painter, Julie's work appears on book and magazine covers, and in a bestselling series of calendars.



Nathan Fox

Illustrator, comics artist, and muralist, Nathan's clients run the gamut from *Entertainment Weekly* to Dark Horse Comics to MTV and beyond.



Photograph by Irene Gallo

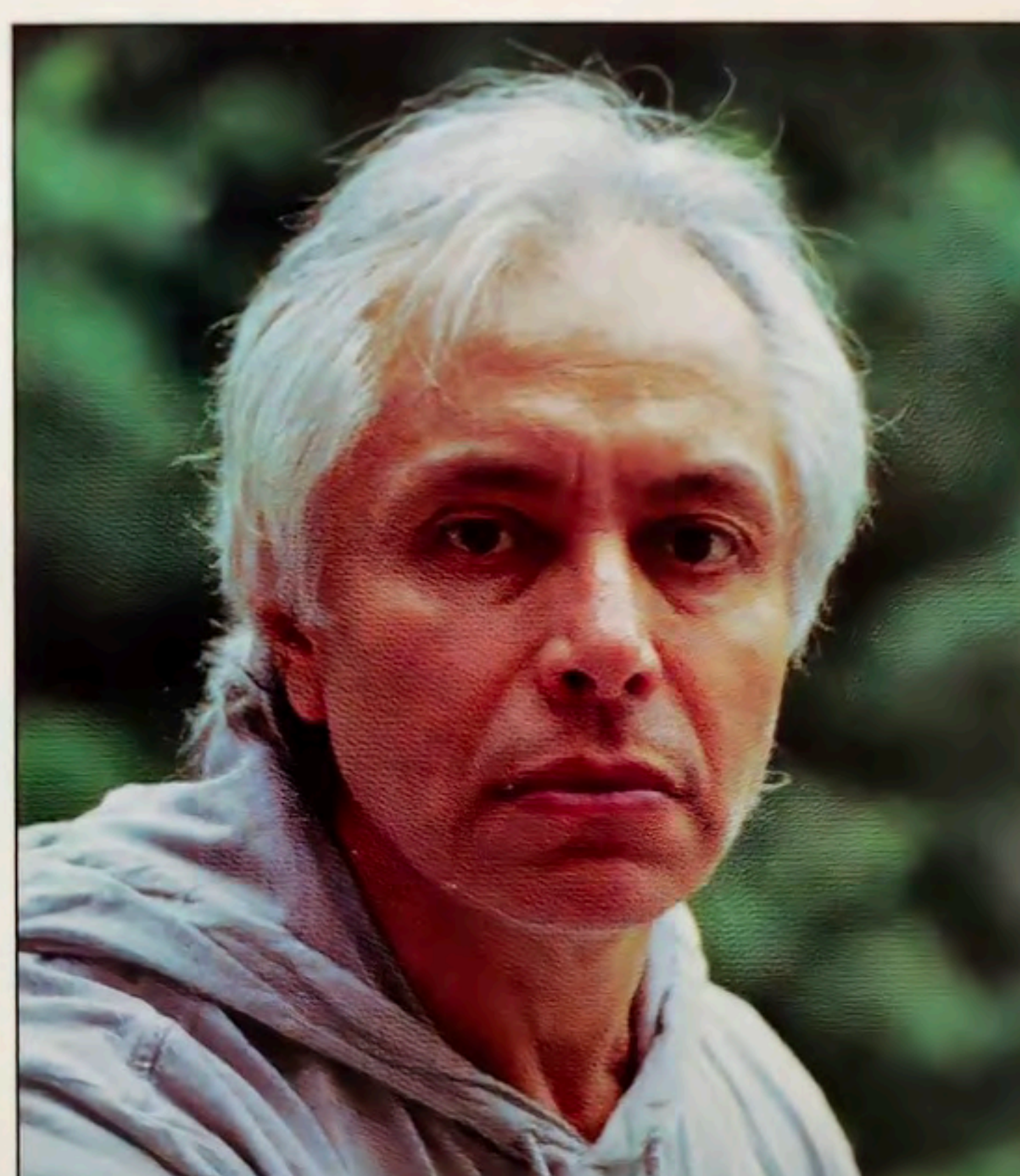
Gregory Manchess Jury Chairman

Greg has regularly produced art for *National Geographic*, created stamps for the U.S. Postal Service, illustrated children's books, painted a multitude of book covers, and lectured at colleges around the country.



Brandon Shiflett & Jarrod Shiflett

The renowned Shiflett Brothers seamlessly blend their sculpting skills to create memorable garage model kits and statues (in resin and bronze) for both the commercial and the gallery markets.



Boris Vallejo

Legendary painter Boris Vallejo is widely regarded as one of today's most important (and popular) creators of fantastic art.



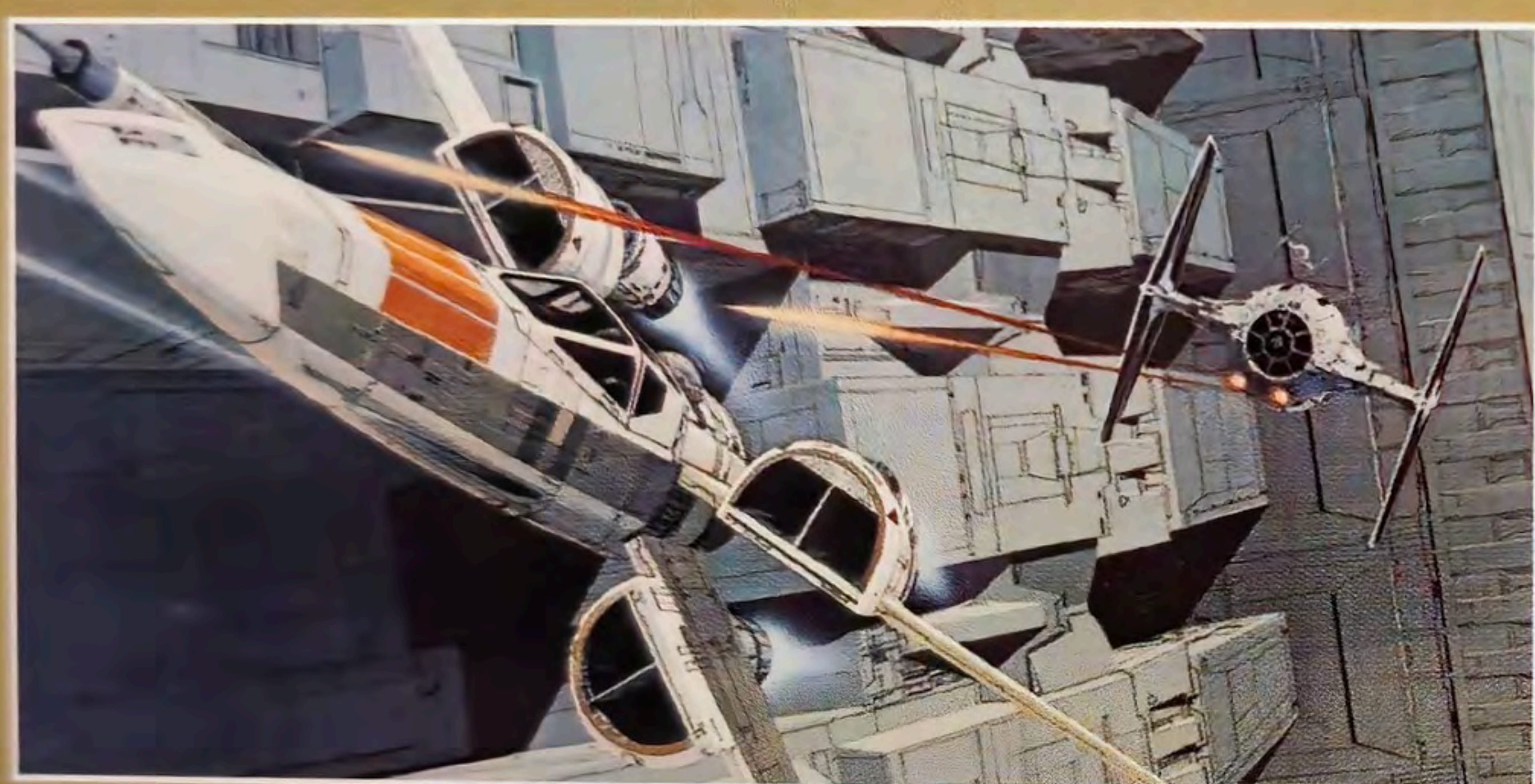
Shena Wolf

As senior editor for Universal UClick, Shena nurtures new talent while working closely with many of the country's most popular syndicated cartoonists.



GRAND MASTER AWARD

Ralph McQuarrie



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"I just did my best to depict what I thought the film should look like, I really liked the idea. I didn't think the film would ever get made. My impression was it was too expensive. There wouldn't be enough of an audience. It's just too complicated. But George knew a lot of things that I didn't know."

Ralph McQuarrie in a 1999 interview

Although he has taken relatively few assignments in the literary field, Ralph McQuarrie has been one of the most important artists in the science fiction genre by virtue of his role as the conceptual designer responsible for the look of the tremendously popular and extremely influential *Star Wars* film trilogy. His impact was further extended through his concept designs and visualizations for the original *Battlestar Galactica* (TV series), *E.T. The Extra-Terrestrial*, and *Cocoon*, for which he won an Academy Award for Visual Effects in 1985.

McQuarrie was born June 13, 1929 in Gary, Indiana and was influenced by his grandfather (a small publisher) and his mother to pursue a career in illustration. Ralph began taking formal art classes at the age of ten and his talent showed

immediately. He graduated from high school in 1948 and signed up for technical art courses. He is a contemporary of Syd Mead, another conceptual designer/futurist, with whom he attended school. Ralph started work in 1950 for the Boeing Company in Seattle, the youngest of a group of nearly fifty artists, illustrating the latest designs in air and spacecraft. In the 1960s his work was used in animated sequences by NASA and CBS News for the coverage of the Apollo lunar missions. In 1965, McQuarrie moved to California to work as a freelance artist in film and television.

Around 1975 George Lucas needed to convince 20th Century Fox to finance his upcoming project. The film was titled *Adventures of Luke Starkiller, as taken from the Journal of the Whills, Saga I: The Star Wars*. (During production, Lucas changed Luke's name to Skywalker and altered the title to simply *The Star Wars* and finally *Star Wars*.) To sell them on the idea he commissioned McQuarrie to create several paintings (which included main characters—such as R2-D2 and C-3PO—and scenes featuring desert planets, stormtroopers, and a duel with lightsabers) to show the studio executives.

Grand Master Honorees

Frank Frazetta Don Ivan Punchatz Leo & Diane Dillon James E. Bama John Berkey Alan Lee Jean Giraud Kinuko Y. Craft Michael Wm Kaluta



With just the script as reference, McQuarrie helped bring the vision of George Lucas to life and played a key role in creating the look of the film. Soon McQuarrie found himself creating additional concept art as well as helping with matte paintings during production and he became the design consultant and concept artist of record for the original *Star Wars* trilogy. One of Ralph's significant contributions to the saga is the design of the character Darth Vader, one of the most memorable and popular villains in cinematic history. For fun McQuarrie played the uncredited role of "General McQuarrie" in *Star Wars: Episode V—The Empire Strikes Back* (1980).

McQuarrie also has worked as a concept artist, illustrator, or visual consultant on such major films as *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), *E.T. The Extraterrestrial* (1982), *Cocoon* (1985), *Star Trek IV: The Voyage Home* (1986), **batteries not included* (1987), and *Total Recall* (1990); his television credits include work for *The Star Wars Holiday Special* (1978) and the previously mentioned *Battlestar Galactica* (1978).

In Addition to his film and television work, "RMQ" (as

McQuarrie is known to sign original works) has created art for several *Star Wars*-related publications, including *The Illustrated Star Wars Universe*, as well as illustrations for Isaac Asimov's short story collections, *Robot Dreams* and *Robot Visions*. Raph also collaborated with Douglas Trumbull on the *Back to the Future* attraction at Universal Studios, creating the storyboards and concept art.

When George Lucas announced in 1995 that he was going to be making a series of *Star Wars* prequels, McQuarrie was invited to head up the design team, just as he had twenty years earlier. However, recognizing that the team of artists working at Lucasfilm Ltd. and Industrial Light and Magic were capable of working without him, he declined to participate (which disappointed many *Star Wars* fans). Now retired, Ralph lives in Berkely, California with his wife, Joan.

—Jane Frank

This profile is taken from *Science Fiction and Fantasy Artists of the Twentieth Century: A Biographical Dictionary* © 2009 Jane Frank and is used with the permission of McFarland & Company, Inc., Box 611, Jefferson NC 28640. www.mcfarlandpub.com.

Grand Master Honorees

Michael Whelan H.R. Giger Jeffrey Jones Syd Mead John Jude Palencar Richard V. Corben Al Williamson Ralph McQuarrie

Looking Forward, Looking Back

B Y A R N I E F E N N E R

You used to ask a smart person a question. Now, who do you ask? It starts with **g-o**, and it's not God.

—**Steve Wozniak**, co-founder of Apple Computer, criticizing the stranglehold technology has on our lives in an interview with CNN

From the point of view of an author, if the future of the Internet is free, who is going to pay for the cheese sandwiches on which authors are known to subsist?

—**Margaret Atwood** speaking at the Tools of Change Conference

My job as an illustrator is to entertain, not to make things up out of my head. It's not a memory test.

—**Kyle Baker** discussing artists using reference

But then the Roman Empire fell like this: "Oh, shit!" And we went into what the historians called the Stupid Fucker Period.

—**Eddie Izzard**

Let's start by stating the obvious: everything changes.

Not that all change is good nor that everyone will be happy about the changes that take place. But, like it or not, things—culture, society, technology, the world—are changing and if there are any lessons to come out of 2010 they're probably all wrapped in some obtuse way around perspective or, perhaps more accurately, around variations on the themes of acceptance, adaptability, inevitability, and transition. (Bitching about things is *always* an option, but then we start to look like the cranks we grew up avoiding: "Things were better in *my* day when gas only cost \$3 a gallon! And you kids get off my lawn!")

There's no denying, however, that in light of international economic woes, global tensions and conflicts, and natural and man-made disasters, an overall mood of pessimism colored the perceptions of many, leading to a malaise that, if left unchecked, becomes self-perpetuating. Years ago I had a friend whose often-repeated lament was, "Everything is shit and there's nothing we can do about it." I didn't agree then—which was in the 1980s—and I don't agree now. The challenge, naturally, is to convince everyone (ourselves included) that there *are* solutions, that we *can* make things better—and we can do so without disenfranchising the most vulnerable in society, without victimizing the weak, without widening the chasm between the haves and have-nots. The challenge is to remember that the needs of the many outweigh the needs of the few. (Okay, so Spock said it in *The Wrath of Khan*—he was undoubtedly channeling Aristotle's "The Aim of Man"—but that doesn't mean it's *not* a valid philosophy.) Anyway...

2010 was *not* the year that challenge was met (and it doesn't appear like 2011 is looking much better as I write this essay).

Unemployment in the U.S. remained somewhere in that stubborn 10%

range; though there were improvements in job growth, most corporations were content to rely on overworked staffs (who were willing to work longer hours without raises or additional compensation because they were fearful of losing their jobs) and reap the profits for their investors rather than hire new employees. The housing market remained dismal and the number of bank foreclosures reached a record high. On the other hand, farm real estate prices shot up as investors kept an eye on the increased international demand for commodities. The national debt and an overall dissatisfaction with the government prompted voters to usher in a batch of new Mayors, Governors, Senators, and Congressmen in the hopes that problems would be speedily addressed; instead the results seemed to create more gridlock in Washington, more problems for the cities and states, and, sadly, more attempts to reverse hard-fought gains in civil rights.

An explosion on the Deepwater Horizon oil rig killed eleven crewman and caused nearly five million barrels of oil to gush into the Gulf of Mexico for 86 days until the well was successfully capped. The full environmental impact of the accident won't be evident for some years ahead, but the economic hit taken by Gulf Coast residents and businesses (along with the rig operator, British Petroleum) was obvious and immediate.

The war in Iraq continued to wind down (though military casualties from IED's climbed weekly) while the one in Afghanistan heated up with a surge of new troops. The embarrassing releases of classified documents obtained by WikiLeaks made things more difficult for the military and the government. Drone strikes and covert operations against Taliban and al-Qaeda members that have been operating without interference along the border with Pakistan caused anger and protests from the Pakistani



Above: Frank Cho having far too much fun with model Jennifer Turkowski during a photo shoot for the cover of the WP [Washington Post] Magazine. Photograph by Andrew Cutraro. www.washingtonpost.com Opposite: Grand Master Frank Frazetta's cover for the 1973 edition of *Flashing Swords* #1 edited by Lin Carter [Dell Books].



Trayetta

government while closer to home, an attempted terrorist attack with a bomb-laden SUV in New York's Times Square was thwarted, thanks both to alert citizens and to the ineptness of the bomber, Faisal Shahzad (who was arrested and pled guilty to all charges).

Tensions remained between North Korea and...everybody...and Iran experienced civil unrest (answered with government crack-downs) even as it continued to pursue its nuclear ambitions. Israel's commando raid on a flotilla of aid ships bound from Turkey trying to run a naval blockade of Gaza was roundly criticized by the U.N. Meanwhile the economic crisis in Greece, Portugal, Spain, and Ireland created protests in those countries as governments implemented austerity measures; the international financial dilemmas made the stockmarkets nervous as investors tried to figure out what was going to happen next.

The eruption of the volcano Eyjafjallajökull in Iceland disrupted air travel in Europe and the U.S. for six days (at an estimated cost of \$1.2B), floods and tornados and mine disasters in the United States took their toll...and then there was Haiti, with a devastating earthquake that left 250,000 people dead, 300,000 injured, and a million homeless.

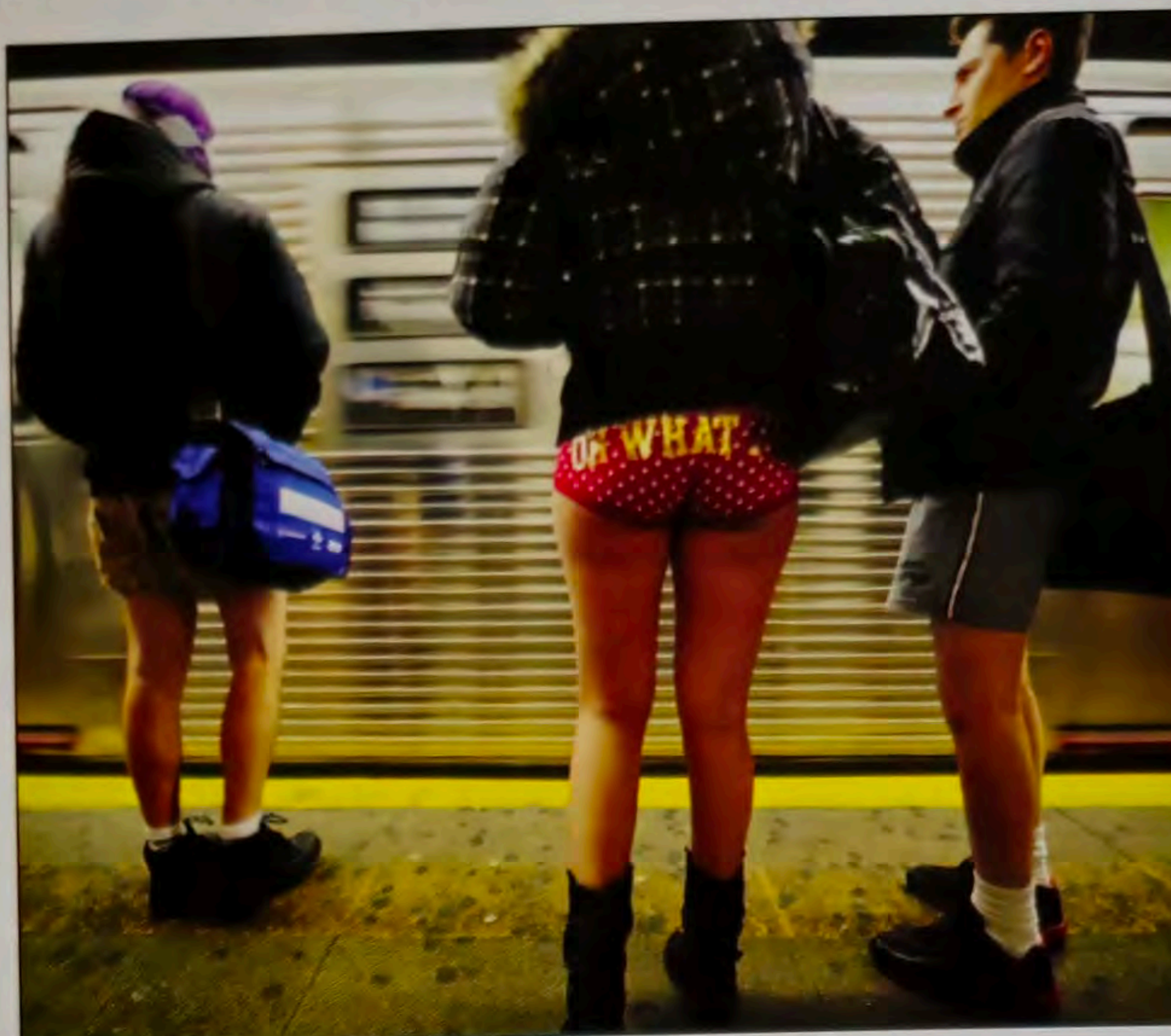
Damn. To put it mildly, 2010 had more than its share of troubles.

Just as it had its share of good things to feel encouraged about, too.

Obviously, if you're employed—even if you hate your job, as a survey revealed more than 50% do—you were ahead of the game as official unemployment figures stayed over 9%. So working would make the list as Positive #1. Many companies began to give raises again after years of wage freezes, began to contribute to employee retirement funds, and hire new workers. Jot that down as Positive #2. A big fat Positive #3 was that (even if it is a mixed blessing for any number of reasons I'll mention a little further in) technology continued to advance: phones, TVs, and computers got cheaper and grew in interactivity. Networks got quicker (and Google announced it would launch its über ultra-high speed broadband network in the Kansas City area: in your face...uh...every place else) and apps for smart phones became a growth industry. And *do* I have to say how sweet a ride the iPad (and now, iPad 2) really is when compared to the other e-readers? I didn't think so.

I'm always fascinated that paleontologists keep discovering new species of dinosaurs (kids love the terrible lizards so I'm obviously a kid at heart). In '10 scientists from the University of Utah a pair of new sort of tricked out triceratops: Utahceratops and Kosmoceratops (which sported fifteen horns on its head). Paleoartists get cracking: I want pictures of these babies!

On the SF-turned-fact front, researchers created robotic "skin" that could literally "feel" objects as light as a butterfly. Beyond robots and artificial limbs, synthetic skin might be eventually be used for extremely responsive touch screens.



Above: A fantastic sight in NYC! New Yorkers celebrated the 10th Annual No Pants Day on January 9th. Photo by Dunand/Getty.

British astronomers identified the most massive star ever seen: a behemoth weighing 265 times as much as our sun, so huge that it challenges scientists' models of how stars are born. Science continues to catch up to science fiction: we'll be jumping to lightspeed in no time. Right?

Whether by design or accident it seems that 2010 was something of a cultural tipping point in many arenas. Just as various video rental chains drove out the move-and-pop stores, Redbox kiosks ate Blockbuster's and friends' proverbial lunch as they added one new location an hour and made twice as much back in revenue, pushing one chain after another into bankruptcy. Just as digital downloads devastated sales of music CDs, sales of DVDs and BluRay discs experienced similar nosedives as video streaming became easier to new LCD televisions via cable providers, Amazon, and, Netflix (whose CEO Reed Hastings said that his company is "now primarily a streaming company that also offers DVDs by mail"). Talk of Cloud off-site storage for personal digital information (private photos and info, music and film purchases) was all the rage, but we'll see where it goes. Obsolescence and upgrades are the bread and butter of computer and software makers (says the man staring at the \$700 price tag for an upgrade to CS5): if you think that morphing data from one OS to another will be easy, cheap, and—of course!—*hacker-proof* in the future, allow me to show you this bridge I have for sale in Brooklyn. Barely used. Great price, too.

Oh, and when it comes to publishing...well, don't worry, I'll get there.

The biggest art heist of 2010 was the theft of Vincent Van Gogh's "Poppy Flowers" (a painting also known as "Vase with Flowers") from the Khalil Museum in Cairo, Egypt—for the

second time in recent history. And then there was the lone robber who managed to grab five paintings (including pieces by Pablo Picasso and Henri Matisse said to have a value of just under 100million Euros) from the Musée d'Art

Moderne de la Ville de Paris. Pop culture wasn't immune to sticky fingers either: comic artist Eric Basaldu reported that someone made off with two portfolios of his original art at the San Diego Comic-Con.

While the \$106million realized for the sale of Picasso's "Nude, Green Leaves and Bust" set the year's record art sale price, the \$1.5million paid by a private collector for "The Destroyer" (the reworked cover for *Conan the Buccaneer*) by the late Frank Frazetta set the all-time record for a contemporary book cover, genre or otherwise. The sale followed close on the heels of the previous record prices of \$1million for the original *Conan the Conqueror* painting and \$380,000 for the brush and ink cover for *Weird Science-Fantasy #29*.

And how could I *not* mention the big art-student-turned-superstar story of 2010: Lady Gaga (Stefani Joanne Angelina Germanotta) dominated the pop-culture music scene, not only with an ever changing wardrobe that made the pa-pa-paparacci giddy, but with songs that had nice hooks and driving beats. Which is great and all, but it was the way she embraced SF imagery in videos heavily inspired by H.R. Giger, *Metropolis*, and *Bladerunner* that really caught my attention. (Well, that *and* when she wears a see-through nun's habit and no pants.) You *know* you've attained immortality when Weird Al Yankovic does a parody of your hit song.

Fantastic-themed films once again owned the 2010 U.S. box office and included *Toy Story 3*, *Alice in Wonderland*, *Iron Man 2*, *The Twilight Saga: Eclipse* (I don't get it, but I'm not a teenage girl, either...at least the last time I looked), *Harry Potter and the Deathly Hallows Part 1* (incredibly affecting and, no, *goddamit*, I *wasn't* bothered when Dobby...when poor little Dobby...no, I wasn't, I tell you; there was something in my eye!), *Inception* (did the top stop spinning?), *Despicable Me*, *Shrek Forever* (please, God, no), *How to Train Your Dragon*, and *Tangled*. *The Last Airbender* was deservedly trounced by critics and audiences alike, but it was hard to figure out why the heavily-promoted and actually very-enjoyable *Scott Pilgrim vs. the World* crashed and burned. Go figure. Oh, and if you have the opportunity to see *Exit Through the Gift Shop*, a "prankumentary" masterminded by British street artist Banksy, you'll be amused or pissed or confused or entertained or some combination of all four.

ADVERTISING in its traditional form remained (with the exception of one area) flat last year, as the industry began to slowly recover

from the newspaper and magazine *Armageddon* of 2009. Of course, there has never been an outright shortage of ads in all medias, but everybody was obviously on a budget as they tried to figure out ways to reach consumers willing to spend their hard-earned cash without spending too much of their own. Digital delivery, with its entirely false perception of “free” continued to prove a complicated arena as the savvy were able to block or turn off ads at the sites they visited on-line (or, more and more, via their iPhones). The elusive customer has become everything from a critic to a content creator and have suddenly found themselves with the ability to control the “conversation” with the advertiser. Not that the customer is always right: remember the old maxim that a camel is a horse designed by committee. Still, we are in the 21st Century and change, as I said, has to be expected. If the past year is any indication, I think we’ll probably see even more interactivity between the customers and providers; crowdsourcing will go even more mainstream (God help us); applications, utility, and platforms will subsume messages in all manner of advertising; analytics will inform more and more decisions (even if the conclusions drawn are absolutely bogus); “quality” will be defined by speed and ready accessibility rather than sophistication and veneer; everything will have to be available via multiple social platforms, be they print, mobile, TV, or some goddamn thing still to be unveiled; creativity will be more important than ever (the power of consumers will demand that when they do plop on the couch, the ads they encounter will have to be both engaging and entertaining); and whoever hires the best developer—kid or geezer, it’s the idea and ability to connect that counts—will win.

Back to the one area of growth: internet and mobile advertising surged to a record \$26billion in ‘10, almost certainly hurting traditional media in the process. Remember the scene in *Minority Report* when the store ads recognized Tom Cruise when he passed by? We’re closer than we thought. Tracking spending habits and locations via smartphones allowed companies to inform customers of special offers as they passed stores with wi-fi (Big Brother is watching), while seemingly abstract codes began to appear everywhere: when held up to a phone or laptop camera, vendor websites, offers, or coupons magically appear.

All of the foregoing, of course, assumes that consumers will continue to be intelligent, discerning, and sophisticated; they’ll know when to disconnect from their devices and interact with, you know, *real* people and experience *real* places. In person. Face-to-face. Unfortunately ... I’m the one that needs to get “real.” I mean, go to any restaurant on a Friday night and you’ll undoubtedly see couples or families sitting

across from each other, not talking, but looking in their laps and texting (something brilliant and important and urgent, I’m sure) a message or playing *Farmville* or checking out what’s on sale at Target or talking on the phone. Connectivity is fine, but not when it becomes the conduit to stupidity. But maybe that’s just me.

Seen and noted ad-art last year included works by Chris Buzelli (*Mirage Cartography*, Radiation Records), John Cuneo (Southwestern Recorders), Michael Byers (Common Grackle), Jody Hewgill (*Every Tongue Confess*, Arena Stage), Simon Bisley (*Centurion*, Celador Films), and, naturally, by all of the worthies to be found in the Advertising Category ahead.

Next up is...ah...the **BOOK** industry. You may remember that 2009 was a real stinker: 2010, thankfully, was at least a *little* better. Sales ended 3.6% higher overall than ‘09, for a total of \$11.67billion in revenues. E-books once again increased significantly on an annual basis, up 164.4% (\$441.3million), representing 8.32% of the trade book market in ‘10 vs 3.20% the previous year.

The rapid growth of e-book sales was largely in the fiction category and the gains were at the expense of their print brethren; children’s books

But after hemorrhaging money for months and with \$1.29billion in debt vs assets of \$1.28billion, Borders filed for bankruptcy protection in February, 2011. Bad management, poor marketing, greater competition from discounters and online booksellers, as well as the growth in popularity of e-books, undoubtedly contributed to their troubles. After massive layoffs and closings, about 400 stores remained open, down from its peak in 2003 of 1,249 Borders and Waldenbooks. Observers remained pessimistic that they would ever be able to emerge from bankruptcy. And did it affect us? You bet. Borders’ buyers continued to order books as if nothing was wrong, stocking their shelves with titles that, starting with October, 2010 shipments, they stopped paying for. Uh-huh: you’ve got it. Borders sold *thousands* of copies of *Spectrum 17*...and didn’t pay for *one*. There’s little consolation in the knowledge that we’re not alone, that other artists and editors and writers got empty pay envelopes just as their publishers and distributors got stiffed for money owed—but there was a *lot* of rancor in watching Borders’ executives hold out their hands to the court, expecting year-end bonuses while demanding that publishers start shipping books to them again as if nothing had happened. Doncha just love corporate thinking?

Favorite books of 2010? Why sure, I had a batch. Foregoing my attempts to come up with different adjectives to describe individual titles, let’s just cut to the chase and say, if I mention it, I recommend it. With that out of the way, I heartily suggest you visit your bookstore and lay out some cash for *H.J. Ward* by David Saunders [The Illustrated Press], *Robert Fawcett: The Illustrator’s* by David Apatoff, edited by Manuel Auad [Auad Publications], *Harvey Dunn: Illustrator and Painter of the Pioneer West* by Walt Reed [Flesk Publications], *Color and Light: A Guide for the Realist Painter* by James Gurney [Andrews McMeel], *Animals Real and Imagined: Fantasy of What Is and What Might Be* by Terryl Whitlatch [Design Studio Press], *Battle Milk 2: Tangents and Transitions in Concept Art* by Jackson Sze, Kilian Plunkett, Thang Le, Wayne Lo, Le Tang, and David Le Merrer [Design Studio Press], *Syd Mead’s Century II* by Syd Mead [why, yes, that’s from Design Studio Press, too], *Drawings: Inspired By Life* by Dorian Vallejo [Open Palette Press], *Star Wars Art: Visions* [Abrams], *Eponymonstrous: Less Is More* by Ragnar [Ragnarama: Little Cartoons LLC] (okay, I’ll make an exception to what I said at the outset and point out that this is one of the year’s *best* books: I’m not kidding), *Cover Run: The DC Comics Art of Adam Hughes* by Adam Hughes [DC Comics] (sure, you got me; this is *another* of the year’s best books, but since it sold like a mofo you probably already knew that), *The Art of Drew Struzan* by Drew Struzan and David



Above: Masey's outstanding cover for *Star Wars: Visions*.

made tentative moves toward digital delivery via the Nook and iPad, but the market remained modest. No major art books have made the leap to the e-format. Yet. It was encouraging to note that, when sales of e-books are subtracted from the mix, total sales of print titles for 2010 was slightly better than sales for 2009, indicating that there is still strong demand for physical books. (Which should make printers, binders, and artists feel a little better than they have for awhile.) There has always been the concern that the future of publishing was moving to a strictly digital world; fortunately the evidence would indicate that there’s enough room for both.

But the storm cloud on 2010’s horizon was, you guessed it, Borders.

Started with a single store in 1971, Borders helped to pioneer the book superstore concept along with its larger rival, Barnes & Noble.

J. Schow [Titan Books] (alright, I'm not going to make a habit of this, but this is *yet another* of the year's best...oh, you know...and includes an eye-opening intro by director Frank Darabont), *Tony Harris: Art and Skulduggery* by Tony Harris [IDW], *Kris Kuksi: Divination and Delusion* by Kris Kuksi [BeinART], *Marion Peck: Animal Love Summer* by Marion Peck [Last Gasp], *Rolling Thunder: The Art of Dave Dorman* by Dave Dorman [IDW], *Middle-Earth: Visions of a Modern Myth* by Donato Giancola [Underwood Books], (alright: I swear I won't say anything else, but, *goddamn*, can Donato lay down the paint or what?), *James Bama Sketchbook: A Seventy Year Journey, Traveling from the Far East to the Old West* by James Bama [Flesk], *Aleksí Briclot: Worlds & Wonders* by Aleksí Briclot [CFSL Ink] (I know what I said, but...c'mon, some American Publisher: step up to the plate and do a U.S. edition of this *stunning* collection), *The Legend of Steel Bashaw* by Petar Meseldzija [Flesk], *OtherWorlds: How to Imagine, Paint and Create Epic Scenes of Fantasy* by Tom Kidd [Impact], *Illustrators 51* [Harper Design], *Exposé 8: The Finest Digital Art in the Known Universe* by Daniel P. Wade [Ballistic], *Art-Toys* by Brian McCarty and Douglas Rushkoff [Baby Tattoo], *Taking Beauty by Surprise* by Daniel Merriam [Monarch], *White Cloud Worlds* edited by Paul Tobin [Weta] (uhhh, I swear this is the *last* time I open my gob, but *run*, don't walk, to get a copy of this extraordinary collection by New Zealand's masters of fantasy art), *Frank Cho: Galerie 9E Art Exhibit Catalogue* by Frank Cho [Galerie 9E], *Rough Justice: The DC Comics Sketches of Alex Ross* by Alex Ross and Chip Kidd [Pantheon], the hilarious *Movies R Fun* by Josh Cooley [Josh Cooley], and, finally, a duo by Bill Stout: *William Stout: Inspirations*, and *William Stout: Hallucinations* [both from the always impeccable Flesk Publications].

As for outstanding book covers of 2010 (beyond what you'll find in the Books Category this year, naturally), my personal favorites included those by Jon Foster (*Museum of Thieves* by Lian Tanner [Delacorte]), Thomas Canty (*The Called* by Warren Rochelle [Golden Gryphon]), Peter Bollinger (*The Lost Fleet: Victorious* [Ace]), Kinuko Y. Craft (*Midsummer Night* by Freda Warrington [Tor]), Gordon Crabb (*Afterlife* by Merrie Destefano [Eos]), Dan Dos Santos (*Trolls in the Hamptons* by Celia Jerome [DAW]), Vance Kovacs (*Hawkmoon: The Jewel in the Skull* by Michael Moorcock [Tor]), Stephan Martiniere (*The Dervish House* by Ian McDonald [Pyr]), Anthony Palumbo (*Yarn* by Jon Armstrong [Night Shade]), and Sam Weber (*Five Odd Honors* by Jane Lindskold [Tor]).

Shifting smartly over to the world of **COMICS**, it was, let's say, an interesting year. Marvel and the Jack Kirby estate continued their legal maneuvering over copyright while DC and the Joe Siegel heirs continued theirs. Just as

overall traditional comics sales slipped 5.79% during the year, apps via midwife provider ComiXology (who handles both DC's and Marvel's digital titles) landed on Top 5 sales lists for both the iPhone and iPad. Then there was the media attention given the troubled (to put it politely) and obscenely expensive Broadway production of *Spider-Man: Turn Off the Night*, plagued by accidents, injuries, and disastrous reviews of preview performances made people wonder if Max Bialystock and Leo Bloom were back in business.

One of the funnier moments of the year was thanks to the decidedly unfunny folks behind the Westboro Baptist Church (yes, the ones who



Above: Buddy Christ & Friends stood up to members of the Westboro Baptist Church during a counter-protest of the Phelps clan's appearance outside the San Diego Comic-Con. Photo by Comic Alliance.

give Topeka, KS a bad name, as if Topeka didn't have enough trouble). Infamous for its shameful "God hates fags" displays at the funerals of American soldiers, the Westboro group announced its intention to stage a similar protest at 2010's Comic-Con International in San Diego. Their reason was reportedly to condemn idolatry, the "worship" of mankind's own creations—i.e. Batman and Superman—rather than the Phelps gang's vision of a homo-phobic god. Comic-Con attendees were prepared for the Westboro minions in July, staging a counter-demonstration characterized by cosplay and homemade signs proclaiming "God Hates Kittens," "Kill All Humans," and "God Hates Fred Phelps." After a short while, the Westboro group seemingly gave up and wandered off, dragging their prejudice behind them (possibly to see if they could buy a ticket to the sold-out convention from a scalper).

The departure of Paul Levitz as President/Publisher was the first step in the creation of DC Entertainment under Diane Nelson with the goal of expanding the multi-platform presence of the company's army of characters. Dan DiDio and Jim Lee became Co-Publishers, Geoff Johns was promoted to Chief Creative Officer,

Bob Harras assumed the Editor-in-Chief, and Mark Chiarello was promoted to Vice President. Art Direction & Design (they could not have made a better choice!). The downside were the announcements that DC would close its WildStorm, CMX, and Zuda imprints, shift its administration, multimedia and digital-content operations to Burbank, CA (while leaving the publishing division in New York City), and lay-off around 80 employees (including some good friends of ours).

At the top of my "favorites" list for 2010 was the hardcover compilation of DC's wonderful experiment, *Wednesday Comics* [DC]: it's nice to have such great work preserved in hardcover (way to go Mark Chiarello & Co.!). DC/Vertigo also boasted absolutely exceptional work by João Ruas, Tony Daniel, John Cassidy, Stanley "Artgerm" Lau, Esao Andrews, Bill Sienkiewicz, Brian Bolland, and Jock, among *many* others.

Of course, everybody that's been reading *Spectrum* through the years knows that I love Mike Mignola's *Hellboy* (and *Baltimore: The Plague Ships* and *B.P.R.D.*), so I was amply rewarded with art and stories by Mike, aided and abetted by Duncan Fegredo, Richard Corben, Ben Stenbeck, and Co. [all Dark Horse titles, naturally]. DH also did a solid job reviving *Creepy* and in their preservation of the original Warren comics with nicely printed archive editions. A special nod should also be given to Raymond Swanland's covers for the *Magnus* and *Predator* comics. And how could I not give props to Jim and Ruth Keegan's quietly authoritative and often affecting "Two-Gun Bob" Robert E. Howard biographical strip that runs in every issue of *Conan the Barbarian*? Truly outstanding (and under appreciated) work. Then there was (here's *that* description again) one of the *best* comics-related books of the year, *The Oddly Compelling Art of Denis Kitchen* by Charles Brownstein, Neil Gaiman and Denis Kitchen. Simultaneously funny and socially aware, this collection is a welcome celebration of one of the field's most important artists/publishers/advocates.

Marvel operated pretty much as they always have, despite the takeover by Disney (it probably helps that Disney/Pixar honcho John Lasseter is very creator-friendly). I was glad that the zombie stuff had apparently run its course and was happy to see nice work by Phil Noto, Gerald Parel, Leinil Francis Yu, Simone Bianchi, Terry Dodson, and Frank Cho.

As for everyone else, well, it's increasingly gotten to be rather hit-and-miss. Chain bookstores have repeatedly proven that they simply don't understand the comics market, shelving everything spine-out assuming you'll find what you're looking for. The flip side of the coin are the comics shops (at least the ones I frequent) who only order what's on their regular customer's "pull" lists and rarely stock titles that don't feature Spider-Man, Batman, or

the X-Men. I stumble across stuff by accident, great books by great talents like Joy Ang and Luis Royo and Ash Wood and Ben Templesmith and on and on—and I know others would enjoy them as much as I do, but... Retailers don't stock them, and the ones who *do* often don't know how to sell them. Not that I'm blaming the stores: ordering books that don't sell can be disastrous and any shop owner that takes a risk deserves a round of applause. What we need to do is join together to promote each other: no one's going to take care of our market so we have to do it ourselves, especially if we want diversity, if we want the interest to grow. And that starts with an order—and then showing what we order to friends (and strangers) in the shops. Order a copy of *Dead Moon*. Order a copy of *The Last Unicorn*. Order a copy of *The Last Phantom*—and *share* them. The key is to create new readers, new fans, for everything the field has to offer. If we care and want it to survive, we have to be the ambassadors.

Now that *that's* off my chest, let's briefly talk about **DIMENSIONAL**.

I admit it: if I had deep pockets and an enormous house (I have neither, unfortunately: as I've mentioned, some guy keeps winning my Lottery money over and over again), I'd fill it with works by Tom Kuebler (I'd have him do a new "Cletus & Shorty" to scare off the members of our Home Owners Association) and Mark Newman and Andrew Sinclair and Lawrence Northey and any number of other wonderfully gifted sculptors. As it is, well, I just have to sit back and wish.

The glum economy naturally had its effect on the 3D field: mass-market releases became more infrequent, had fewer outlets for releases, and experienced lower sales figures—which in turn had an effect on the creative community. Another wrinkle was the growing popularity of the ZBrush program from Pixologic which allowed computer artists to "sculpt" digitally and deliver the data to vendors who would in turn produce CG molds for casting with nary a whiff of sculpey or clay in the air. Good gravy! But guess what? Sculptors need to eat as frequently as everyone else and I have a feeling that we're going to see more one-offs, commissions, limited edition gallery castings, and on-demand garage kits from the most talented 3D artists in the future.

For my taste, DC Direct produced some of the most outstanding direct-market pieces last year, led by their Jack Mathews-sculpted and Adam Hughes-designed *Cover Girls of the DC Universe* additions, including Poison Ivy and Harley Quinn. Tim Bruckner repeatedly showed he was at the top of his game with Wonder Woman, Superman, and Joker sculptures while Dave Cortes turned in a rock-solid Batman.

Dark Horse released Kent Melton's stunning interpretation of Dave Stevens' "Girl of Our Dreams" (Bettie Page, naturally) while Dynamite offered Joy and Tom Snyder's excellent sculpt of Frank Cho's "Red Sonja." At Comic-Con I made a bee-line to the Shiflett Brothers' booth to buy my copy of "Chloe Aviator for Hire" and who did I run into? Weta's Richard Taylor, who also had a "Chloe" tucked securely under his arm. (No, despite my chatting him up, Mr. Taylor did *not* offer me a complimentary *Dr. Grordbot's: Goloathon 83 Infinity Beam Projector*...and I was so polite, too.)

There were a number of garage model kits (such as Tony Cipriano's "The Thing" from



Above: The Mulvane Art Museum in Topeka, KS, hosted "The Art of the Robot" exhibition. *Spectrum* alumni Mike Rivamonte, Jon Foster, and Lawrence Northey were among the participants.

Forbidden Zone), collectible figures, and gallery works (props to Mike Rivamonte and Vincent Villiafranca), but, as with alternative comics and small press books, fewer places to easily find these remarkable artworks. Visit their websites and, if you can, become patrons; support Sideshow, support Weta, support the Fantasy Figure Gallery/Yamato USA (and their stunning Royo statues), Studio Oxmox (do I want their life-size T-Rex head? oh yes I most certainly do!), support the independent studios. *Everyone* will be glad if you do.

Hmmmm. **EDITORIAL**. Remember what I said last year: print is *not* dead. And, see? I was right. The newspaper industry seemed to stabilize (even if their advertising revenues remained in the doldrums) and "only" 176 magazines in the U.S. closed their doors in 2010 as opposed to 596 in 2009. New launches dropped, too: there were 193 last year while there were 324 in '09. Online-only titles also shrunk, with 28 publications going digital in '10 as opposed to 81 the year before. Though magazines and newspapers became more and more available via the iPad and the Nook, subscriptions remained negligible when compared to print. As I've said, what makes traditional newspapers and magazines attractive is that they're immediately accessible, relatively inexpensive, and can be read at your convenience without batteries.

One of the things I *do* worry about these days

is the current model of far too many magazines that get their visual content—i.e. the art that people buy the publications for—without compensating the artists themselves. The writers get paid, so should the artists, even if it's just an honorarium. Fair is fair. There is little promotional value in giving the art away indiscriminately—whether to a print magazine or to the internet—and in many ways it undermines the overall value of the art itself. It really is a simple matter of smart business: the common, free, and familiar aren't as exciting as the exclusive or rare.

Like the newspapers the short-fiction magazines stabilized a bit in 2010. *Realms of Fantasy*, *The Magazine of Fantasy & Science Fiction*, *Weird Tales*, *Asimov's SF*, and *Analog* continued to perk along as the genre's main fiction titles and featured art by Michael Whelan, Paul Youll, Bob Eggleton, Bryn Barnard, Dominic Harman, and Vincent Di Fate among others. My favorite artist-centric publications once again included Dan Zimmer's outstanding *Illustration*, *ImagineFX* (which included a workshop CD with each issue), *Juxtapoz*, *Communication Arts*, *Print*, *How*, *Art Scene International*, *Hi-Fructose*, *Amazing Figure Modeler*, *Giant Robot*, and *Blue Canvas*.

Fantastic art could naturally be found in other F&SF-leaning and non-genre magazines such as *Famous Monsters of Filmland* (risen from the grave once again), *Prehistoric Times*, and *Cinefex* on one side and *Entertainment Weekly*, *Discover*, *Time*, *National Geographic* (Wahoo! New paintings by Jon Foster and Greg Manchess!), *Cricket*, *Playboy*, and *Rolling Stone* on the other. For news, interviews, and reviews I found *Locus*, *Sci Fi*, *Empire*, and (increasingly) *SciFiNow* indispensable.

Then we come to the **INSTITUTIONAL** category (I'm not ignoring the **Concept Art** or **Unpublished** categories, I'm just hard-pressed to make a better suggestion than to visit those sections of the book: that's how I know anything at all about what's been going on). Art that was created for greeting cards, prints, package design, promotions, gallery shows, and an infinite number of other uses is what we mean my "institutional" (it sounds much classier than "Misc."). A few of the art calendars I saw and liked in '10 included those by William Stout, Daniel Merriam, Luis Royo, Ciruelo, Boris Vallejo & Julie Bell, and Michael Parkes. Wizards of the Coast remained as the most active source for fantastic art intended for the role-playing card game community, while artists for Bungie, Blizzard, Rockstar, and ArenaNet continued to create jaw-dropping graphics for the computer game market. Bob Chapman's Graphitti Designs T-shirts were regularly worn by the cast of the hit CBS TV show, *The Big Bang Theory* (just as prints by Eric Joyner could be seen hanging in the background every episode along with



Above: An ink wash drawing that Frank Frazetta created in 1993. At right: A 1950s-era photo of Frank, courtesy of Dr. David Winiewicz. Time will ultimately tell how history will perceive Frazetta and what his legacy might be. As I've noted in various places, the Frazetta story is far more complex (and, in parts, unhappy) than most people realize and it will take an objective biographer to sift through all of the myths and nonsense to finally tell it truthfully. Will it ever be done? You've got me. In the meantime, all of the art still in the family's hands remains in storage while they hammer out their legal differences.



collectibles from DC Direct).

The mainstream is increasingly tumbling to the fact that people love fantastic art and that became even more apparent in 2010. I'm not just talking about the incredible success of the Comic-Con International in San Diego (and the media attention it gets); rather, I'm talking about the growing popularity of Baby Tattooville (the fourth sell-out collector event took place last October). I'm talking about record-setting prices set at Heritage Auctions in Dallas and Tajan in Paris for comics and fantasy art. I'm talking about wildly popular gallery shows—such as

"Zombies In Love" at Gallery Nucleus (and I envy whomever purchased Jeremy Enecio's painting, "Skin Deep"), Donato Giancola's "Water: A Parallel Universe" at the Richard J. Demato Gallery, "Dr. Grordbort's Exceptional Exhibition" in Hong Kong, and "Genesis" featuring the works of James Gurney, William Joyce, Adam Rex, Shaun Tan, and David Wiesner at the University of Wisconsin-Eau Claire. I'm talking about more educational opportunities like the Illustration Academy and the Illustration Master Class. I'm talking about the extravaganza at Florida's Norton Museum, "Dinotopia: The

Fantastical Art of James Gurney." I'm talking about the intimate collector confab, IlluxCon in Altoona, PA (their third enthusiastic gathering took place in the Fall of 2010). I'm talking about the fact that we've announced our own live artist-focused-and-intensive event for 2012 (be there or be square). Periodically I've gotten into debates with people who believe, with the changes in publishing and with the proliferation of digital work (because there aren't as many painted originals for people to buy), that fantastic art is in a state of decline. "Everything is shit and there's nothing we can do about it." My response is quite simply: *Bullshit*.

Despite changes, despite the economy, despite any perceptions to the contrary...

This is *our* time.

FRANK FRAZETTA [1928-2010]

The news of Frank Frazetta's death May 10th, 2010 was not unexpected; his health had not been good for more than a decade but, as friends and collaborators on his books and various projects, it still hit us hard.

Coming less than a year after his wife Ellie's passing and following six months of a family dispute painfully played out in the newspapers and on-line, I think everyone worried about the toll it was all taking on him. And yet somehow there was always the unspoken expectation that if anyone could beat the odds it was Frank. He was bigger than life, right? Our Art Hero. Fritz was the swaggering, self-confident, badass ladies' man with a paint brush in one hand and the throat of a scrawny critic in the other. He was a force of nature: he'd *always* be here.

As we were growing up with his art, we wanted him to be that something more; we needed him to be. We needed an iconic "Frank Frazetta" that could serve as a symbol of success and public acceptance. Frank was the outsider made good, the boy from Brooklyn courted by Clint Eastwood, Bo Derek, and Sylvester Stallone. A man's man as cool as his drawings, paintings, and comics, someone to look up to and aspire to be like (even if, truth be told, we knew very little about him personally). The Frazetta with movie-star good looks and athletic prowess who didn't take crap from anyone. If we couldn't be him then we somehow wanted to have our own interests in fantasy and science fiction and comics validated *through* his popularity.

Of course...Frank wasn't exactly all that we hoped and imagined him to be. There was more to the story than that. There always is.

Despite the numerous myths surrounding Frazetta (some perpetuated by zealous fans, some that were casually fostered by Frank and Ellie as marketing conceits), Frank was not a god. Everything did not come easily. Everything wasn't a success. He wasn't always "nice," he wasn't terribly moral, and the stories of "swinging" and philandering were widely

known “secrets” among his friends. In a candid moment, Ellie once bluntly described Frank as “a terrible husband, a mediocre father—but an outstanding grandfather.” Not everything he said (or that *Ellie* said, honestly) was Gospel and anyone who believed otherwise obviously didn’t know Frank at all. His ego often got the best of him and he continued to believe, almost right up to the end, he was still in competition with other artists—and that he was “winning.”

And yet he struggled. He had self-doubts. He had more than his share of disappointments in his life and every decision he made wasn’t the right one. By his own admission he was lazy and played more than he painted: compare his body of work with that of his contemporaries and his admission would seem to be true. Frazetta’s virtues were contrasted by his vices, his generosity sometimes blunted by his callousness. He masked his sensitivity with macho bravado and posturing, but that did little to alleviate his hurt feelings. For Frank, resentments lasted long and cut deep.

Frazetta became increasingly frustrated by people wanting not only more new paintings by him, but paintings on par with the work he had produced when he was thirty years younger and not partially paralyzed on his right side. He’d gesture at the paintings hanging on the Frazetta Museum’s walls and ask, “Isn’t that enough? What more do they want?” He didn’t understand that he and Ellie had nurtured that Superman persona over the years and for his fans there could *never* be enough.

Nevertheless, Frank lived his life largely without remorse or regret—at least until the thyroid disease, then the strokes, took their toll. If he and Ellie increasingly seemed more like The Battling Bickersons than Romeo and Juliet to visitors to their home, well, that was the type of people they were; their personalities sometimes came to a boil and spilled over on the unwary. Each had talked about divorce multiple times, but after a cooling off period, they always wound up staying together. Despite everything, they (like the rest of us) couldn’t honestly think of one without the other.

Frank Frazetta was human.

Acknowledging that, accepting his weaknesses and, yes, his failings, is what makes everything he accomplished all the more noteworthy, all the more remarkable. If the art had really been created with the ease that Frank always tried to convince fans it had been, it would have neither the power nor the resonance that it does. The struggle, the passion, the drama in Frazetta’s art is a reflection of his life, of who he was. It’s not all “made up” as he was wont to contend: there’s a lot of truth in the paint.

Through his art Frank affected lives. His paintings of Conan and John Carter, of Tarzan and Kane, made thousands of us—tens of thousands of us—want to create, too. Whether

as artists or writers or filmmakers or publishers, Frazetta was an inspiration. Inadvertently, he showed us the way.

Almost single-handedly he changed the way publishers treated artists by insisting on the return of his originals. Almost single-handedly (I say “almost” because Ellie did much of the heavy lifting) he created opportunities for *other* artists by establishing a market for posters and portfolios and books that featured contemporary fantastic art. Almost single-handedly he changed readers’ perceptions of what fantasy art could and possibly *should* be.

There are no absolutes in art and there are many wonderful painters in the world, equally important, skilled, and unique.

Frank Frazetta *is* wonderful, *is* important, *is* unique. He was presented with the first Spectrum Grand Master Award with good reason: there can be only one Frazetta.

And there will never be another like him.

Rest in peace, Frank.

AL WILLIAMSON [1931-2010]

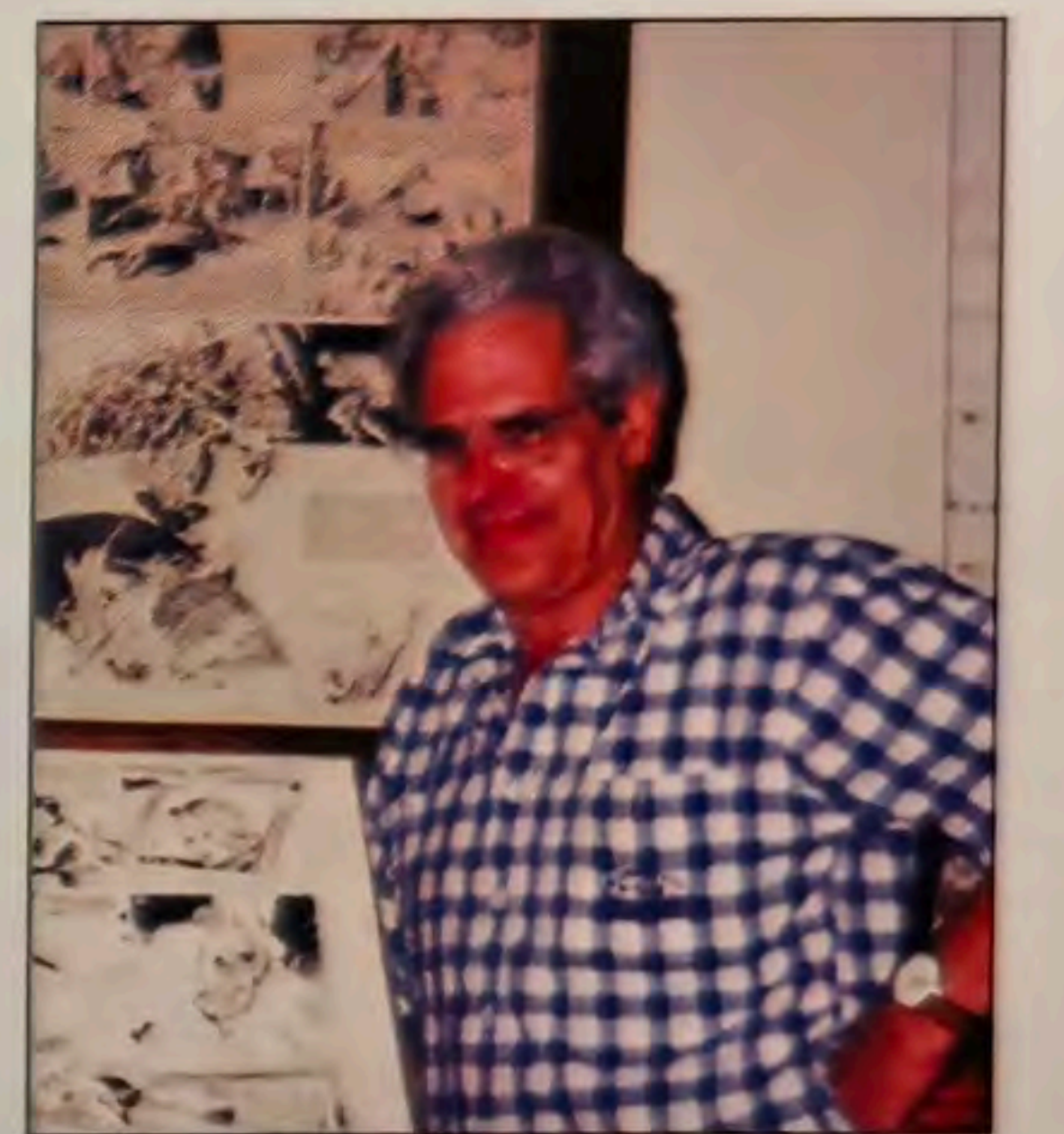
Comic art fans of my generation almost always

lumped our favorites into tidy groups; one of my favorite “bunches” consisted of Frazetta/Williamson/Wood/Krenkel. Some might want to figure Jack Kirby and Steve Ditko into *their* mix; others would factor in John Romita and Will Eisner. But for me, and for many of my youthful friends, Frank, Al, Wally, and Roy were “our guys.” Much of it had to do with the fact that they were, in Krenkel’s parlance, *picture makers*; they were the artists who pushed beyond conventions, whose works transcended the scripts they were given to interpret or the books they were assigned to illustrate. They were the artists that often did things for the pure joy, the thrill, of *drawing*—even crusty, cranky, perpetually bitter Wallace Wood would put aside his cynicism every so often to produce works above and beyond the call, not for the money, but for *himself* and to impress his friends.

Al Williamson, perhaps more than any of them, always stood out. It wasn’t because he became a professional artist as a teenager (so had Frazetta and Wood) or that he was more free-spirited (which, comparatively, he was) or that he was necessarily more talented (though he had talent to spare for sure); my guess is that



Above: A drawing by Al Williamson from the late 1950s featuring John Carter of Mars. At right: Al Williamson with newspaper comic strips from his collection (Hal Foster’s legendary “Prince Valiant on the bridge” page is hanging on the wall behind him). Lovingly characterized in the fan press as a bohemian hippie-before-his-time, Williamson was actually a consummate professional who was universally respected by his clients.



what set Al Williamson apart from his friends was his down-to-earth sensibility. Throughout his life he maintained a realistic perspective of who he was as a person *and* as an artist. He went through his entire career without rancor or enemies and without egotistical outbursts: Al Williamson was the Class Act of the comics world. A professional who was confident in his own abilities, but who never expected special treatment or felt a sense of entitlement; the “good guy” who would help other artists that were down on their luck and who would take genuine delight in the successes of others.

And as an artist...he was second to none.

His clean, sophisticated, illustrative, ultimately realistic style made his science fiction—most notably seen in an adaptation of Ray Bradbury’s “A Sound of Thunder” for *Weird Science-Fantasy* #25—adventure, war, western, and horror stories both exciting and unforgettable. It wasn’t just Al’s self-professed obsession with *Flash Gordon* that justifies people permanently linking him to the character; rather it’s the fact that, after Alex Raymond, no other artist has ever had the same affinity for the character or so successfully captured the spirit of the original

stories as did Al. It's little wonder that George Lucas selected Williamson to draw the *Star Wars* newspaper strip; nor is it a surprise that Al was tapped to do comic adaptations of the Dino De Laurentiis' film version of *Flash Gordon* and Ridley Scott's *Blade Runner*. His ability to make the fantastic believable without sacrificing the humanity of his heroes and villains was always one of his strengths.



Above: John Schoenherr. At right: Schoenherr's cover painting for the 1965 paperback edition of *Dune* by Frank Herbert. Part illustrator, part naturalist, part gallery artist, John Schoenherr brought a sophisticated sensibility to the SF field. His many covers for *Astounding/Analog* are still powerful and relevant. He once said, "I gradually learned that my most satisfactory work was based on intuitive discovery, usually while painting and usually at the last minute."

Al's other admirable strength was his character. His sense of decency, compassion, and fair play were legendary; his friendships spanned generational divides. I think he was one of the few people his fellow Fleagle Gang member (and early collaborator) Frazetta was intimidated by—not that Al tried to make Frank feel that way and not that Fritz was exactly jealous of Williamson's success (Frazetta always made significantly more money). Rather it was because Al knew Frank better, perhaps, than anyone, treated him as an equal, and yanked him back to reality with jokes and teasing when Frazetta's ego got a little too inflated. Frank in turn envied Williamson's openness, his lack of pretense, and his innate honesty. Fritz admired Al (even if it was hard for him to admit) and in many ways looked up to his younger friend.

Which is understandable. When you think about it for a moment, *who wouldn't?*

If we looked to Frazetta as a symbol of public acceptance and success, we could do worse than look to Williamson as a symbol of success with *dignity*.

Al slowly disappeared in his last years as the Alzheimer's Disease robbed him of his memories, yet he was able to hold onto his charm and wit until nearly the end. He left us with a body of work that is affecting and with an attitude and an outlook toward life that is influential and far-reaching. You see Al Williamson—subtly, gently, as it should be—in the works of Mark Schultz and Frank Cho and, yes, George Lucas,

and many, many others. And...isn't that what life after death is supposed to be all about?

JOHN SCHOENHERR [1935-2010]

Born in New York City in 1935, John Schoenherr began drawing at age 4 to communicate with his friends, few of whom spoke English in his neighborhood of Chinese and Italian emigrants. After high school, he attended the Pratt Institute



in Brooklyn where he studied under Richard Bové and Stanley Meltzoff. During the summers he returned to the Art Students League to study with Frank Reilly. He enjoyed painting wildlife for assignments at Pratt, but was initially "assured that my good drawing eliminated that possibility" as a career. (The joke at the time was that an ability to draw overqualified someone to be a Fine Artist.) After graduating from Pratt, Schoenherr began work in the field of SF illustration and quickly became a star with his covers for *Astounding Science Fiction* (which became *Analog* in 1960). The next decade saw a steady stream of Schoenherr covers and interior illustrations for the magazine.

In 1961 he started painting paperback covers for science fiction, horror, and fantasy, primarily for Pyramid and Ace. Some of the works he illustrated include *Bright New Universe* by Jack Williamson, *We Can Build You* by Philip K. Dick, and *Children of Tomorrow* by A. E. Van Vogt, but it was his series of paintings for Frank Herbert's *Dune* that became sophisticated icons for the field. John received the Hugo Award in 1965 and continued to paint hundreds of covers for the genre until the 1970s. Schoenherr also began illustrating children's books (and received the Caldecott Medal for his art for Jane Yolen's *Owl Moon* in 1987) and as well moved into the gallery market as a renowned wildlife painter.

Though he eventually left illustration entirely to paint for galleries, Schoenherr's work continued to reverberate with SF readers and

many of his paintings are widely considered as classics. Certainly John Schoenherr was one of the most important illustrators in the history of science fiction; for decades his depiction of alien landscapes were unparalleled. With a background in nature illustration, he could make even the strangest creatures seem not only plausible, but *real*. In trying to explain why people responded so positively to his art he once said, "By putting a lot of myself into a painting, something inside the frame comes to exist by itself—almost like another person."

REQUIEM

In 2010 we also sadly noted the passing of these valued members of our community:

Alex Anderson [b. 1920] animator
Hans Arnold [b. 1925] artist
Edward Ashley [b. 1922] cartoonist
Phillippe Bertrand [b. 1949] comic artist
Barry Blair [b. 1953] comic artist
John Callahan [b. 1951] cartoonist
Art Clokey [b. 1921] animator
Paul Conrad [b. 1924] cartoonist
Leo Cullum [b. 1942] cartoonist
John D'Agotino [b. 1929] comic artist
Victor de la Fuente [b. 1929] comic artist
Weyni Deysel [b. 1951] cartoonist
Bill Dubay [b. 1948] comic artist
Mike Esposito [b. 1927] inker
Fernando Fernandez [b. 1940] comic artist
Oscar Forsgren [b. 1986] artist
Frank Frazetta [b. 1928] artist
Arnold Friberg [b. 1913] artist
Les Gibbard [b. 1945] cartoonist
Dick Giordano [b. 1932] comic artist
Jerry Grandenetti [b. 1927] comic artist
Stuart Hample [b. 1926] artist
John Hicklenton [b. 1967] comic artist
Frank Interlandi [b. 1924] comic artist
William Jaaska [b. 1961] comic artist
John D. Jeffries, SR [b. 1935] art director
José Maria Jorges [19??] artist
John Kane [b. 1935] cartoonist
Satoshi Kon [b. 1963] animator
Rik Levins [b. 1950] comic artist
Robert T. McCall 9b. 1919] artist
Joseph Hugh Messerli [b. 1930] cartoonist
Shintaro Miyawki [b. 1943] manga artist
Virgilio Muzzi [b. 1923] comic artist
R.P. Overmyer [19??] cartoonist
Howard Post [b. 1926] comic artist
Jonny Rensch [b. 1982] colorist
Bill Ritchie [b. 1931] cartoonist
Chiyoko Satō [b. 1952] manga artist
Henry Scarpelli [b. 1931] comic artist
John Schoenherr [b. 1935] artist
Ian Scott [b. 1914] cartoonist
Van Snowden [b. 1939] puppeteer
Keiko Tobe [1957] manga artist
Kerala Varma [b. 1924] cartoonist
Brian Williams [b. 1956] artist
Al Williamson [b. 1931] comic artist



#18: Call For Entries Poster by Bill Carman

Medium: Oil on board



detail

Ryohei Hase

Art Director: Cody Tilson Client: Playboy Enterprises, Inc. Title: Narco Americano Medium: Digital



Sam Weber

Art Director: Edel Rodriguez Designer: Kim Bost Client: Society of Illustrators Title: The Fisherman's Wife Medium: Watercolor/digital



Jesper Ejsing

Art director: Mari Kolkowsky Client: Wizards of the Coast Title: Dungeons & Dragons: Ravenloft Size: 9"x12" Medium: Oil



Aleksi Briclot

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* New Phyrexia *Medium:* Digital



Android Jones

Art director: Phong Client: Dreamcatcher.net Title: Deus Ex
Medium: Corel Painter—Z Brush



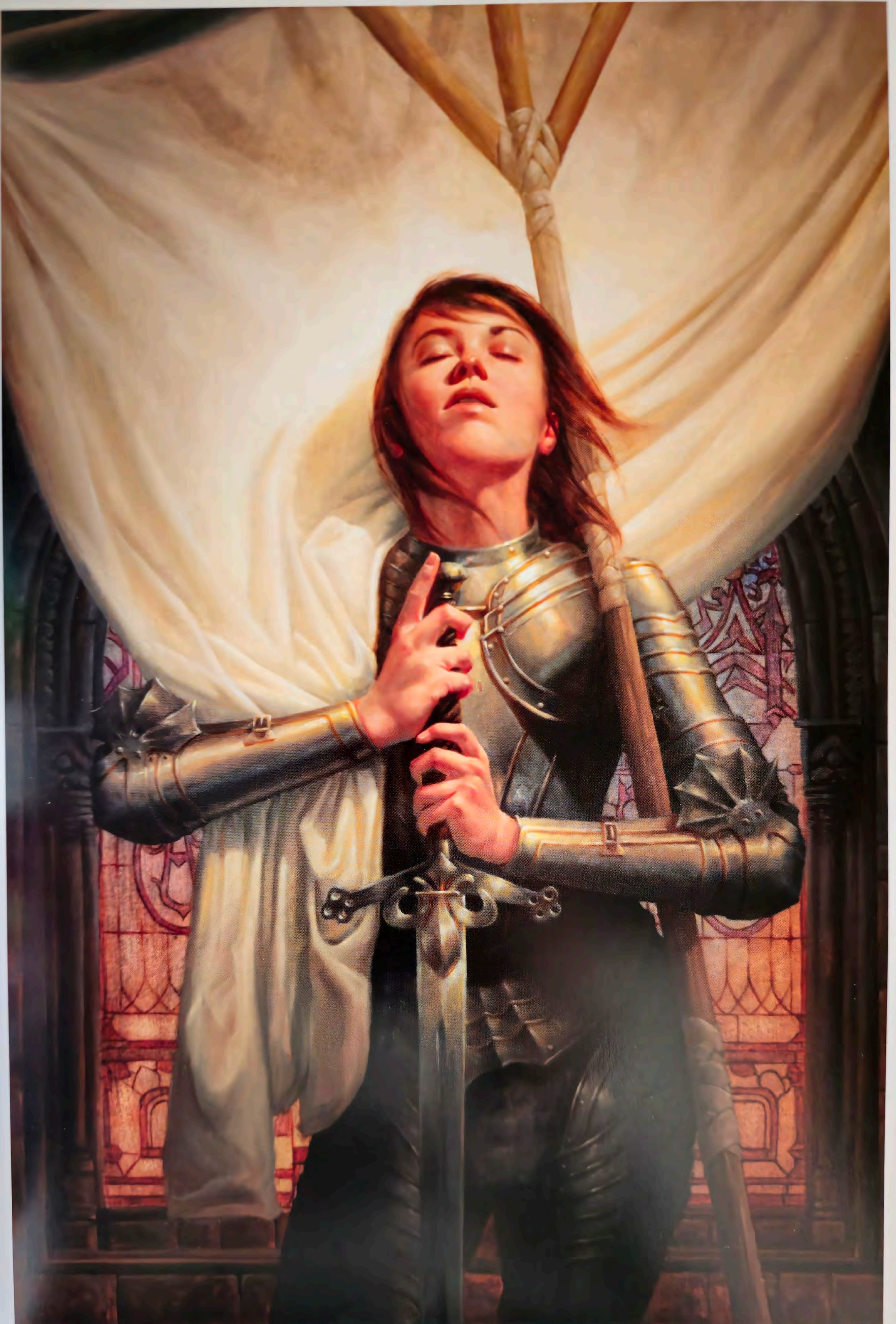
Jeff Haynie

Designer: Adrian Woods Client: Big Fish Games Title: 13th Skull
Size: 14"x20" Medium: Digital



Android Jones

Art director: Andy Church Client: Corel Painter Title: Japandroid Medium: Corel Painter 12



Michael C. Hayes

Art director: IMC 2010 Faculty *Client:* IMC *Title:* Joan of Arc *Size:* 16"x24" *Medium:* Oil on paper on board



René Milot

Art Director: Adam Glickman *Client:* Chicago Field Museum
Title: Napoléon/cow *Size:* 48"x68" *Medium:* Digital



Grant Fuhst

Art Director: Kirsten Park *Client:* Pioneer Theater Co. *Title:* Dracula
Size: 11"x14" *Medium:* Digital



Raphael Lacoste

Client: Gnomon Workshop *Title:* Contemplative Knight *Size:* 11"x8.5" *Medium:* Mixed



Jeff Haynie

Art Director: Jeff Haynie Client: "Purrfect Pals" Cat Rescue Title: Incatneato: Black Cat Ball Poster Size: 11"x14" Medium: Oil



Howard Lyon

Art director: Michael McCloskey Client: Michael McCloskey Title: The Great Seal Size: 10"x15" Medium: Digital



Hoang Nguyen

Client: ImagineFX Title: Mina Size: 10.5"x14" Medium: Digital/Photoshop



Wes Benscoter

Client: Peaceville Records *Title:* Autopsy *Size:* 18"x18" *Medium:* Acrylics & digital



Lucas Graciano

Art Director: Derek Herring *Client:* Sony Online Entertainment *Title:* Amorphous Drake *Size:* 14"x11" *Medium:* Oil



Chris Buzelli

Art Director: Paul Mark *Client:* Radiation Records *Title:* Mirage Cartography *Size:* 24"x11" *Medium:* Oil on board





Lucas Graciano

Art director: Jon Schindehette Client: Wizards of the Coast Title: Dungeon #187 Size: 18"x22" Medium: Oil on masonite



Jasmine Becket-Griffith

Client: Gothic Beauty Magazine

Title: I, Vampiri: Angelo della Morte *Size:* 16"x34"

Medium: Acrylic on wood



Lee Moyer

Art Director: Melissa Auf der Maur *Client:* Melissa Auf der Maur *Title:* Out of Our Minds

Size: 15"x30" *Medium:* Mixed *Typographer:* Tom Orzechowski



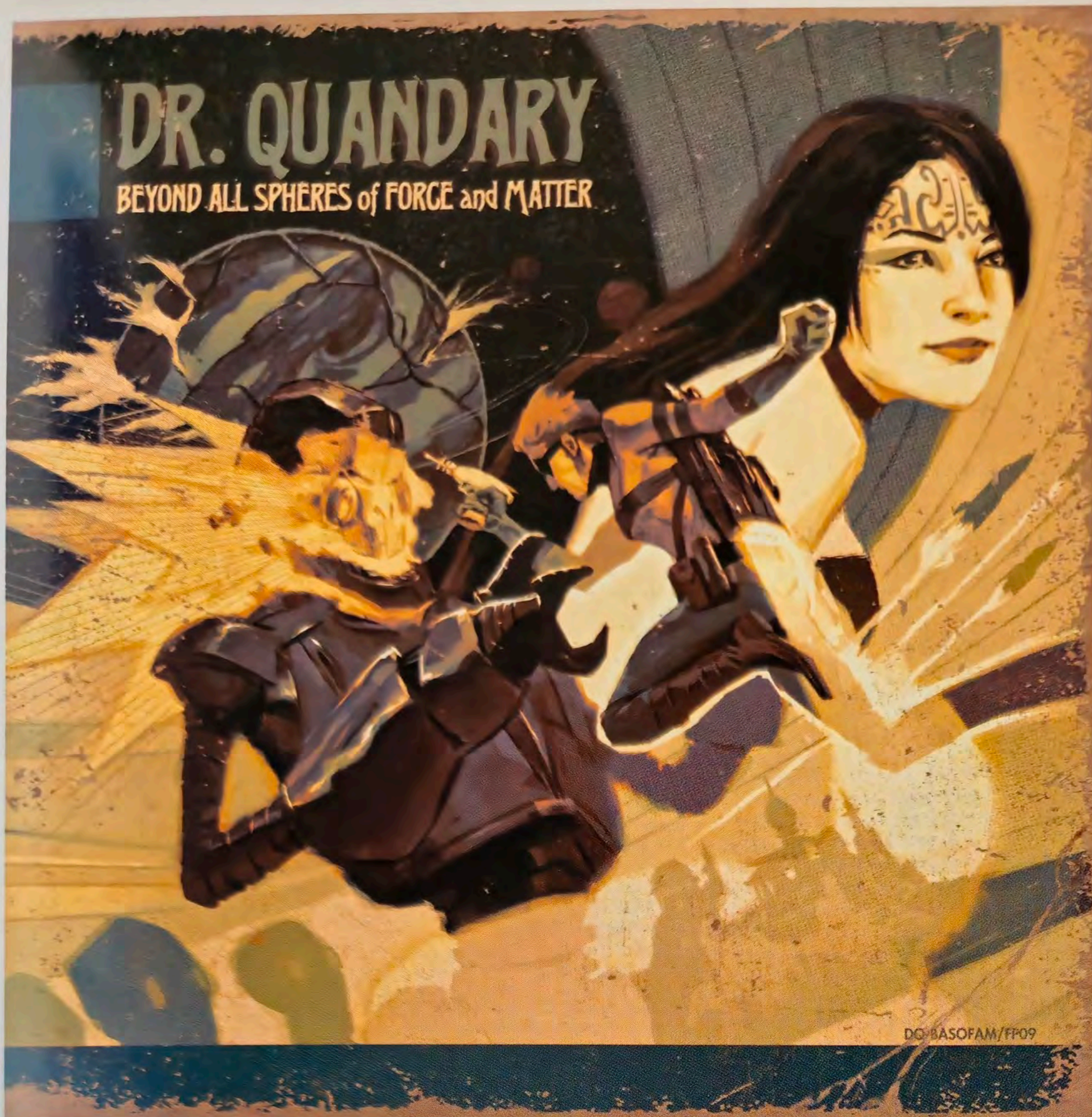
René Milot

Art director: Kristi Flango *Client:* Secret Sherry Society *Title:* Secret Sherry Society: The Aviator *Size:* 20"x26" *Medium:* Digital



Greg Spalenka

Art director: Anthony Padilla Designer: Jeff Burne Client: Chester College Title: Inspiring a Different Kind of Mind Medium: Digital



Federico Piatti

Client: Dr. Quandary *Title:* Beyond All Spheres of Force and Matter
Size: 12"x12" *Medium:* Digital



Rob Rey

Art Director: Martin P. Stevens *Client:* Metaphork Pictures
Title: The Haunting Presence *Size:* 24"x36" *Medium:* Oil



Dan Seagrave

Client: Requiem *Title:* Within Darkened Disorder *Size:* 15"x15" *Medium:* Acrylic on board



David Palumbo

Client: Night Shade Books Title: God's War Size: 18"x27" Medium: Oil



Dan Dos Santos

Art Director: Betsy Wollheim *Client:* DAW Books *Title:* White Trash Zombie *Medium:* Oil on board



Art Director: Carlos "Made" Pardo **Aleksi Briclot** Client: CFSL Ink Title: Worlds and Wonders Size: 10"x13" Medium: Digital



Sam Weber

Art Director: Irene Gallo *Client:* Tor Books *Title:* Beautiful Destroyer *Medium:* Watercolor/digital



John Jude Palencar

Art director: Irene Gallo *Client:* Tor Books *Title:* "Steel Across the Sky" Luna Morte *Size:* 33"x25" *Medium:* Acrylic



Vince Natale

Art director: Michael Storrings *Client:* St. Martin's Press *Title:* The Hunted *Size:* 20"x15" *Medium:* Oil



Donato Giancola

Art Director: Betsy Wollheim *Designer:* Stephen Youll *Client:* DAW Books *Title:* Blackveil *Size:* 36"x24" *Medium:* Oil on panel



Tang Kheng Heng

Client: Moonshine *Title:* Crash Site *Size:* 9"x7" *Medium:* Acrylic



Raphael Lacoste

Art Director: Jeremy Lassen Client: Night Shade Books Title: The Windup Girl Size: 8.5"x11" Medium: Photoshop



James Gurney

Art Director: James Gurney Client: Andrews McMeel Publishing Title: "Asteroid Miner" from *Color and Light* Size: 20"x24" Medium: Oil



Jim Silke

Art Director: John Fleskes *Client:* Flesk Publications
Title: Jungle Girls *Medium:* Mixed



William Stout

Art Director: John Fleskes *Deisgner:* Randall Dahlk *Client:* Flesk Publications
Title: Vampyr *Size:* 7.25"x10.5" *Medium:* Ink and watercolor on board



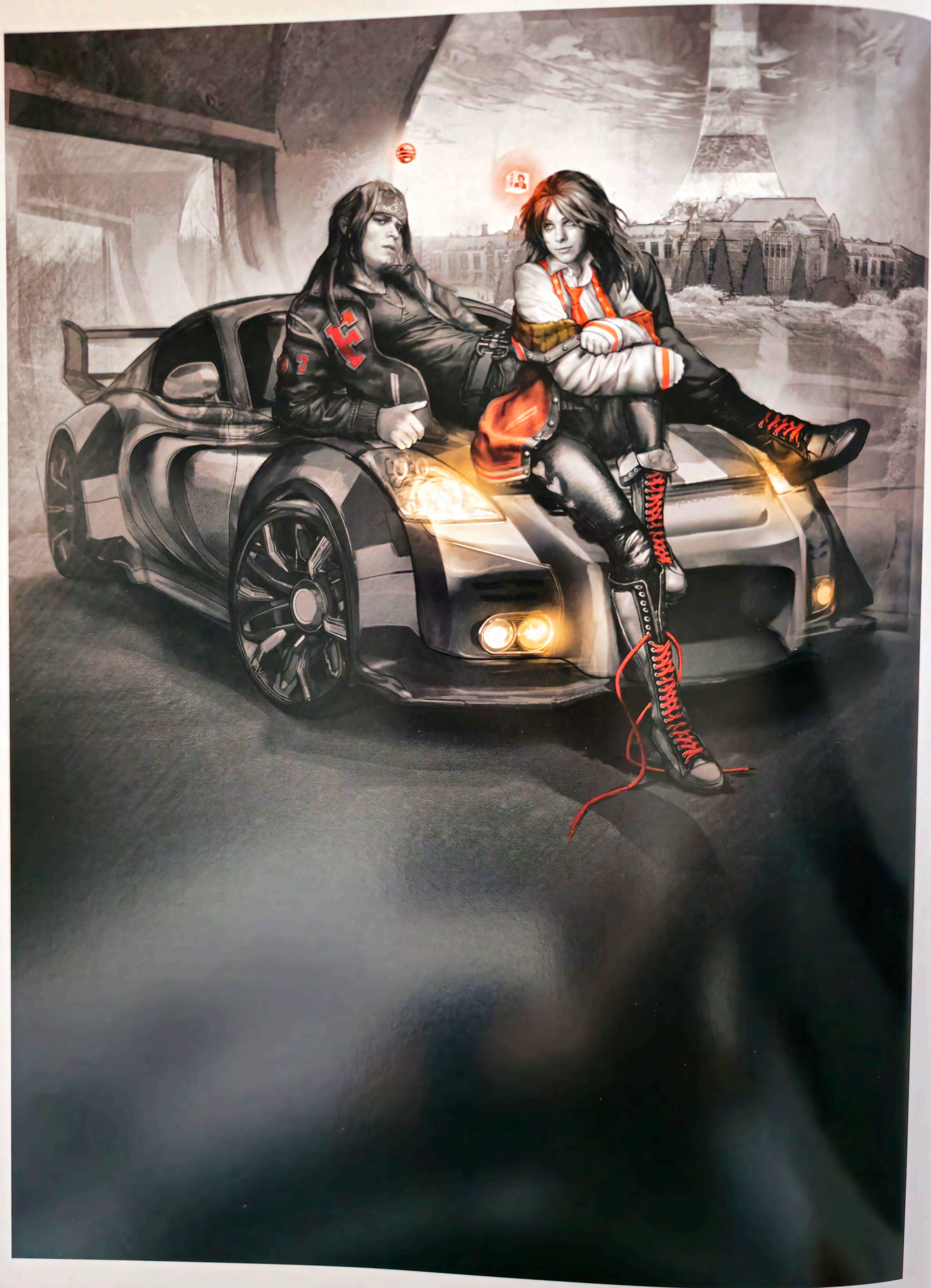
Brian McCarty

Toy: Gama-Go *Client:* Baby Tattoo Books *Title:* Tiger Lilly *Medium:* Photography



Jason Chan

Art Director: Matt Adelsperger Client: Wizards of the Coast Title: Sooner Dead Medium: Digital



Scott M. Fischer

Art Director: Irene Gallo Client: Tor Books Title: Highest Frontier Medium: Digital



Greg Ruth

Art Director: Rachel Edidin *Designer:* Lia Ribacchi *Client:* Dark Horse Books *Title:* Super Natural Noir *Size:* 8.5"x11" *Medium:* Mixed



Todd Lockwood

Art director: Irene Gallo Client: Tor Books Title: The Gathering Size: 16"x16" Medium: Digital



Gregory Manchess

Art director: Irene Gallo Client: Tor Books Title: Lord of Chaos Size: 62"x21" Medium: Oil on linen



Daarken

Art director: Claire Howlett Client: ImagineFX Title: A Deadly Encounter Size: 13"x16" Medium: Photoshop



John Jude Palencar

Art Director: Irene Gallo *Client:* Tor Books *Title:* Muse & Reverie *Size:* 18"x22" *Medium:* Acrylic



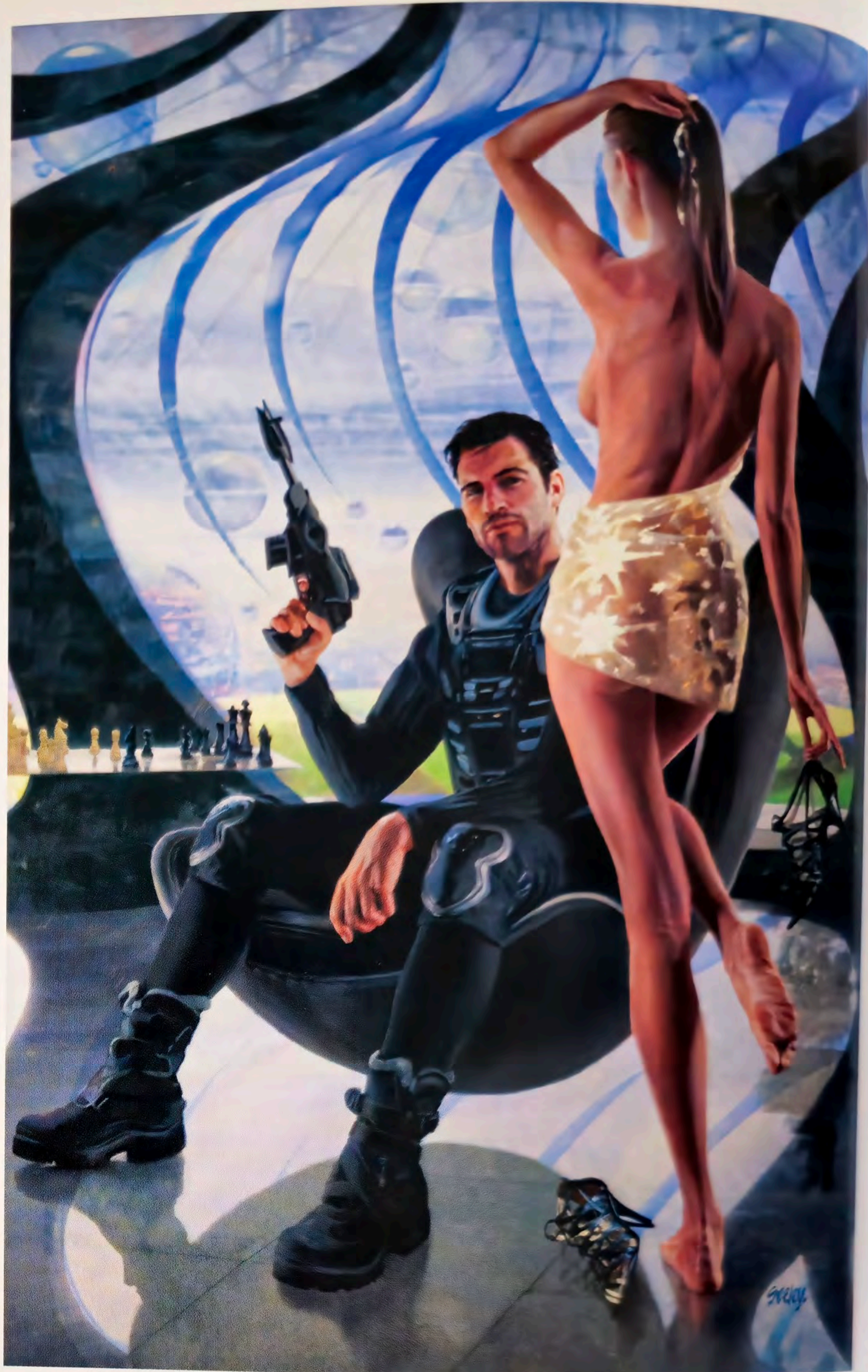
Dragan Bibin

Client: Orfezin Izdavastvo *Title:* Apparition *Size:* 35x50cm *Medium:* Egg Tempera



Dave Seeley

Art Director: Toni Weisskopf *Client:* Baen Books
Title: Cryoburn *Medium:* Digital



Dave Seeley

Art Director: Toni Weisskopf *Client:* Baen Books
Title: Cryoburn *Medium:* Digital





Chris Rahn

Art Director: Isabel Warren-Lynch Client: Random House
Title: Ambush Size: 14"x22" Medium: Oil on masonite



Chris McGrath

Art Director: Lisa Litwack Client: Simon & Schuster
Title: The Darkest Edge of Dawn Medium: Digital



Wayne Reynolds

Art Director: Mari Kolkowsky Client: Wizards of the Coast Title: Dungeons & Dragons: Dungeon Master Screen Size: 44"x35" Medium: Gouache



Mia

Art Director: Deborah Kaplan Designer: Kristin Smith Client: Penguin Group Title: Snow in Sumer Size: 9"x12" Medium: Acrylic on wood



Allen Williams

Art Director: David Palumbo *Client:* Night Shade Books *Title:* The Briar Prince *Size:* 9"x12" *Medium:* Mixed



Michael C. Hayes

Art Director: David Palumbo *Client:* Night Shade Books
Title: Miserere: An Autumn Tale *Size:* 16"x24" *Medium:* Oil on paper



Kinuko Y. Craft

Art Director: Marietta Anastassatos *Client:* Simon & Schuster
Title: Jane and the Madness of Lord Byron *Size:* 18"x24" *Medium:* Oil



Jon Foster

Art Director: Bill Schaffer *Client:* Subterranean Press
Title: Clementine *Medium:* Digital



Allen Douglas

Art Director: Trish Parcell *Client:* Random House
Title: Amos Daragon The Mask Wearer *Medium:* Digital



Jim & Ruth Keegan

Client: Robert E. Howard Foundation *Title:* Weird Menace *Size:* 18"x24" *Medium:* Oil on board



Sam Weber

Art Director: Lou Anders *Client:* Pyr Books *Title:* Light Bringer *Medium:* Watercolor/digital



Sam Weber

Art Director: Rodrigo Corral Client: American Illustration Title: Honey Medium: Watercolor/digital



Scott M. Fischer

Art director: Irene Gallo *Client:* Tor Books *Title:* Above the Proper Station *Medium:* Digital



Petar Meseldžija

Client: Orfelin Izdavaštvo *Title:* Giants — The Bull Fight *Size:* 90x55cm *Medium:* Oil



Bob Eggleton

Client: Solaris Books Title: C'thulhu Mythos Size: 30"x20" Medium: Oil



Ryan Pancoast

Art Director: David Palumbo Client: Night Shade Books Title: At the Queen's Command Size: 30"x20" Medium: Oil (with digital color alterations)



William Martinez

Client: theartorer.com Title: The Shadow Over Innsmouth Size: 9"x11" Medium: Photoshop



Steve Fastner & Rich Larson

Designer: Rich Larson Client: SQ Productions, Inc.

Title: Beauties & Beasts Size: 8.5"x11" Medium: Airbrush & markers



Kurt Miller

Art Director: Toni Weisskopf Client: Baen Books

Title: Amaxon Legion Medium: Digital



Volkan Baga

Art Director: Christian Endres Client: Atlantis Verlag Title: Die Zombies von Oz Size: 26"x18.5" Medium: Oil



Tom Kidd

Art Director: David Palumbo *Client:* Night Shade Books
Title: Agatha & The Airship City *Size:* 16"x21" *Medium:* Oil



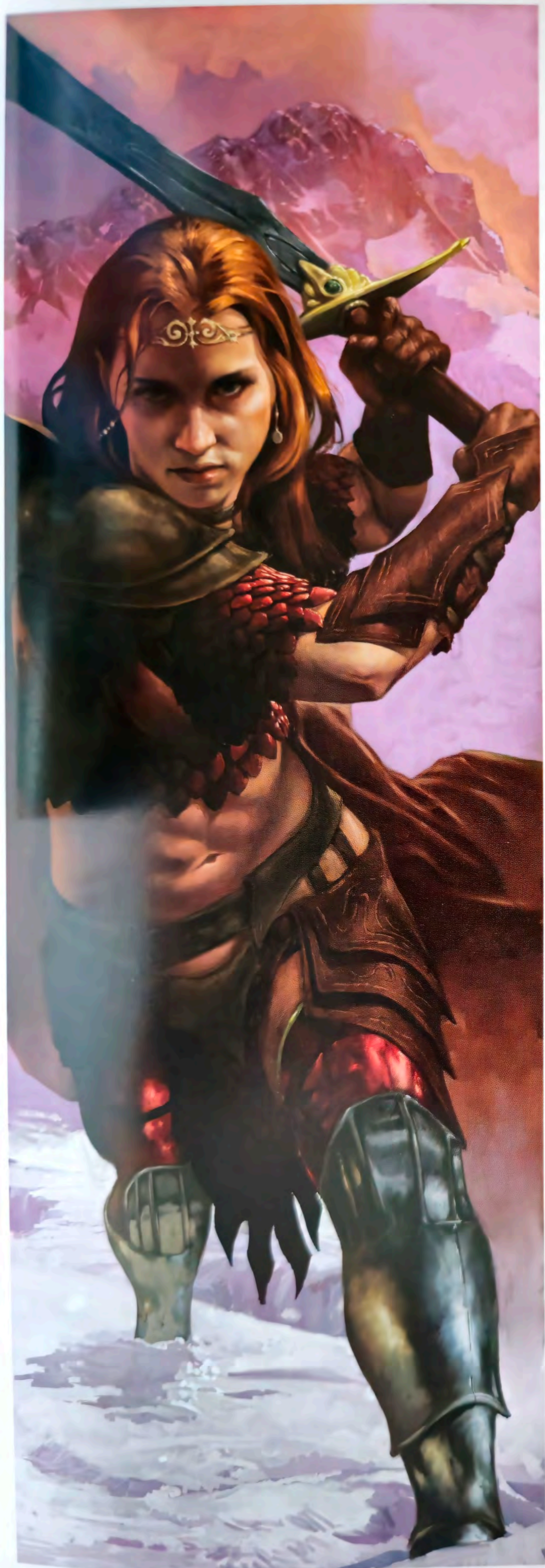
Tom Kidd

Art Director: Toni Weisskopf *Client:* Baen Books
Title: 1633: Saxon Uprising *Size:* 16"x22" *Medium:* Oil



Pascal Moguérrou

Client: Au Bord des Continents *Title:* La Belette Au Palanquin *Size:* 60x45cm *Medium:* Oil



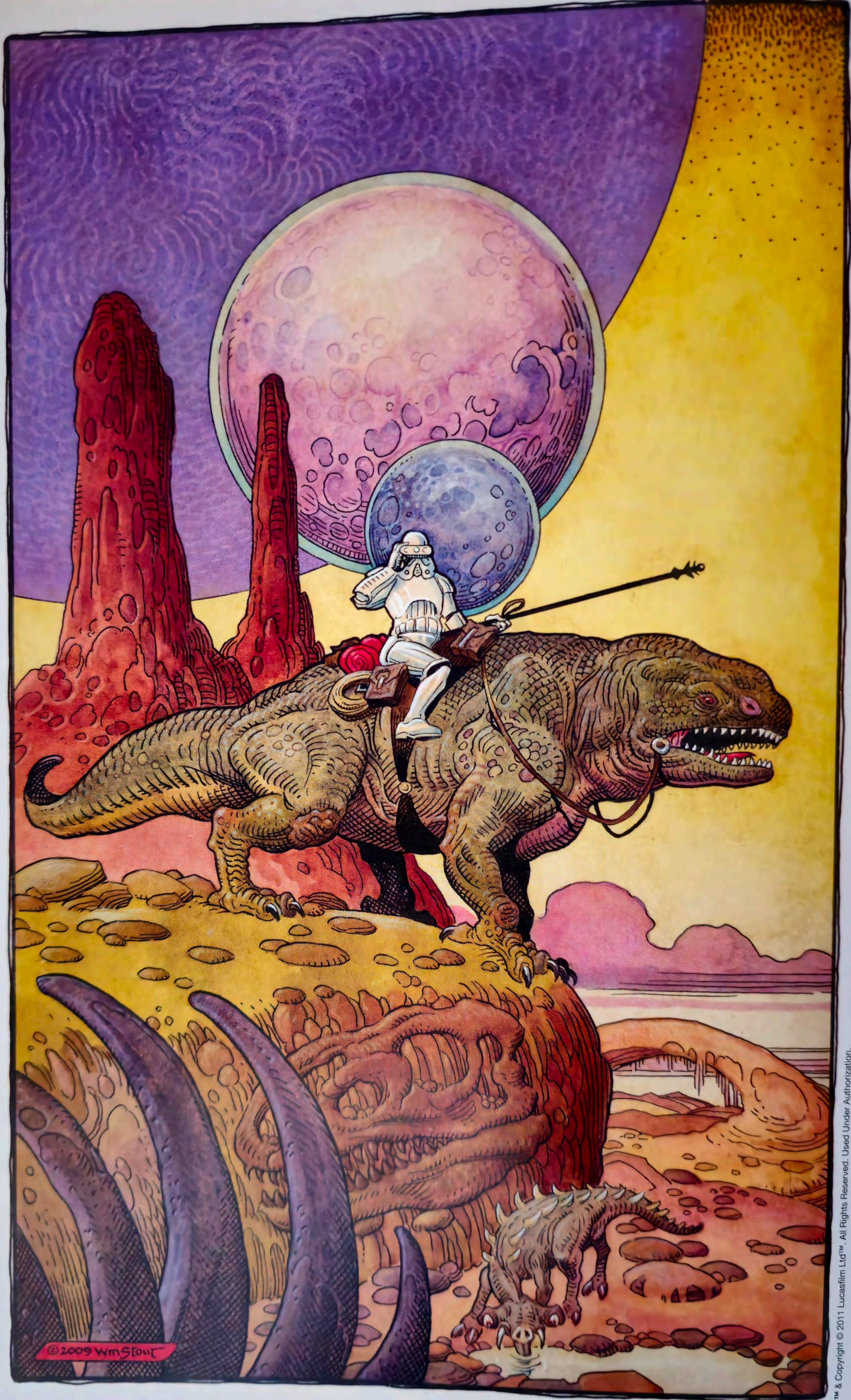
John Stanko

Art Director: Kate Irwin Client: Wizards of the Coast Title: Shara
Size: 20"x48" Medium: Digital



Aaron Miller

Client: ArtOrder: Discover a Muse Title: Raven Queen
Size: 24"x48" Medium: Oil on panel



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William Stout

Art Director: Troy Alders & Michelle Ishay Designer: Neil Egan with Francis Coy Client: Lucasfilm Ltd.™/Abrams Title: Searching for Anomalies
Size: 11"x18" Medium: Ink, watercolor, colored pencils on board



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John Mattos

Art Director: Jon Rinzler Client: Lucasfilm Ltd.™/Abrams Title: C3PO Descending a Stairway Size: 24"x36" Medium: Digital



William Joyce/howdy ink, LLC

Client: Simon & Schuster *Title:* The Man ub the Moon [page 37] *Size:* 10"x10" *Medium:* CGI over oil



William Joyce/howdy ink, LLC

Client: Simon & Schuster *Title:* The Man ub the Moon [pages 42 & 43] *Size:* 10"x20" *Medium:* CGI over oil



Jon J Muth

Art Director: David Saylor Designer: David Saylor Client: Scholastic Press Title: Zen Ghosts [cover] Size: 14"x11" Medium: Watercolor



William Joyce/howdy ink, LLC

Client: Simon & Schuster Title: The Man up the Moon [pages 46 & 47] Size: 10"x20" Medium: CGI over oil



Vanja Todoric

Client: Orfelin Izdavastvo *Title:* Talason: Shadow Keeper
Medium: Digital



Paul Bonner

Art Director: Warwick Kinrade *Client:* Games Workshop
Title: Spacewolves Space Marine *Size:* 37"x34" *Medium:* Watercolor



Benjamin von Eckartsberg

Client: Weltbild Verlag *Title:* Revenge of the Nibelungs *Medium:* Digital



Paul Bonner

Art Director: Warwick Kinrade Client: Games Workshop Title: Astral Claws Space Marine Size: 36"x51" Medium: Watercolor



Chris Gall

Art director: Chris Thompson Designer: White Lady Client: Sterling Publishing Size: 5"x8" Medium: Digital



Leo & Diane Dillon

Art Director: Lauren Rille Designer: Caitlyn Dlovhy Client: Simon & Schuster Title: The Secret River Size: 7.5"x8.75" Medium: Acrylic on board



Lisa L. Cyr

Art Director: Guy Kelly *Client:* FTW Media/North Light Books
Title: Voyage to Michaelania *Size:* 16"x20" *Medium:* Mixed on board



Donato Giancola

Client: Underwood Books *Title:* The Taming of Smeagol
Size: 36"x48" *Medium:* Oil on panel



Benjamin von Eckartsberg

Client: Weltbild Verlag *Title:* Rune Shield *Medium:* Digital



Petar Meseldžija

Client: Orfelin Izdavaštvo Title: The Knight & The Dwarves Size: 32x58cm Medium: Oil



BRUCERO 28

Brucero

Client: Drugstore/Glénat Publishing Title: La Fée aux Parfums Size: 35x36cm Medium: Acrylic on paper



Luis Royo

Art Director: Luis Royo *Client:* Norma Editorial *Title:* From Malefic Time *Size:* 14"x20" *Medium:* Acrylic & ink



Petar Meseldžija

Client: Orfelin Izdavaštvo *Title:* Svjatogor *Size:* 27x56cm
Medium: Oil



John Picacio

Art Director: Betsy Mitchell *Client:* Del Rey Books
Title: Elric: Of Battle and Exile *Size:* 14"x14" *Medium:* Pencil/acrylic



Peter de Sève

Art Director: Peter de Sève *Client:* Lucasfilm Ltd.™/Abrams
Title: Easy Being Green, It Is Not *Size:* 12"x18" *Medium:* Ink/watercolor



Cody Tilson

Art Director: David Palumbo *Client:* Night Shade Books
Title: Revolution World *Medium:* Ink/digital



Russell Walks

Title: Good Day, Sunshine Size: 10"x10" Medium: Acrylic and colored pencil



Craig Phillips

Art Director: Liz Casal Designer: Liz Casal Client: Poppy Title: Red Riding Hood Medium: Ink/Digital CS2



Greg Capullo

Art Director: Todd McFarlane *Client:* TMP, Inc. *Title:* Spawn Vs Cy-Gor *Size:* 32"x22" *Medium:* Digital



Ritche Sacilioc

Client: DreamWorks, LLC *Title:* The Oren Gate *Medium:* Digital



Mélanie Delon

Client: Norma Editorial Title: The Offering from Elixir 2 Size: 6"x9" Medium: Digital



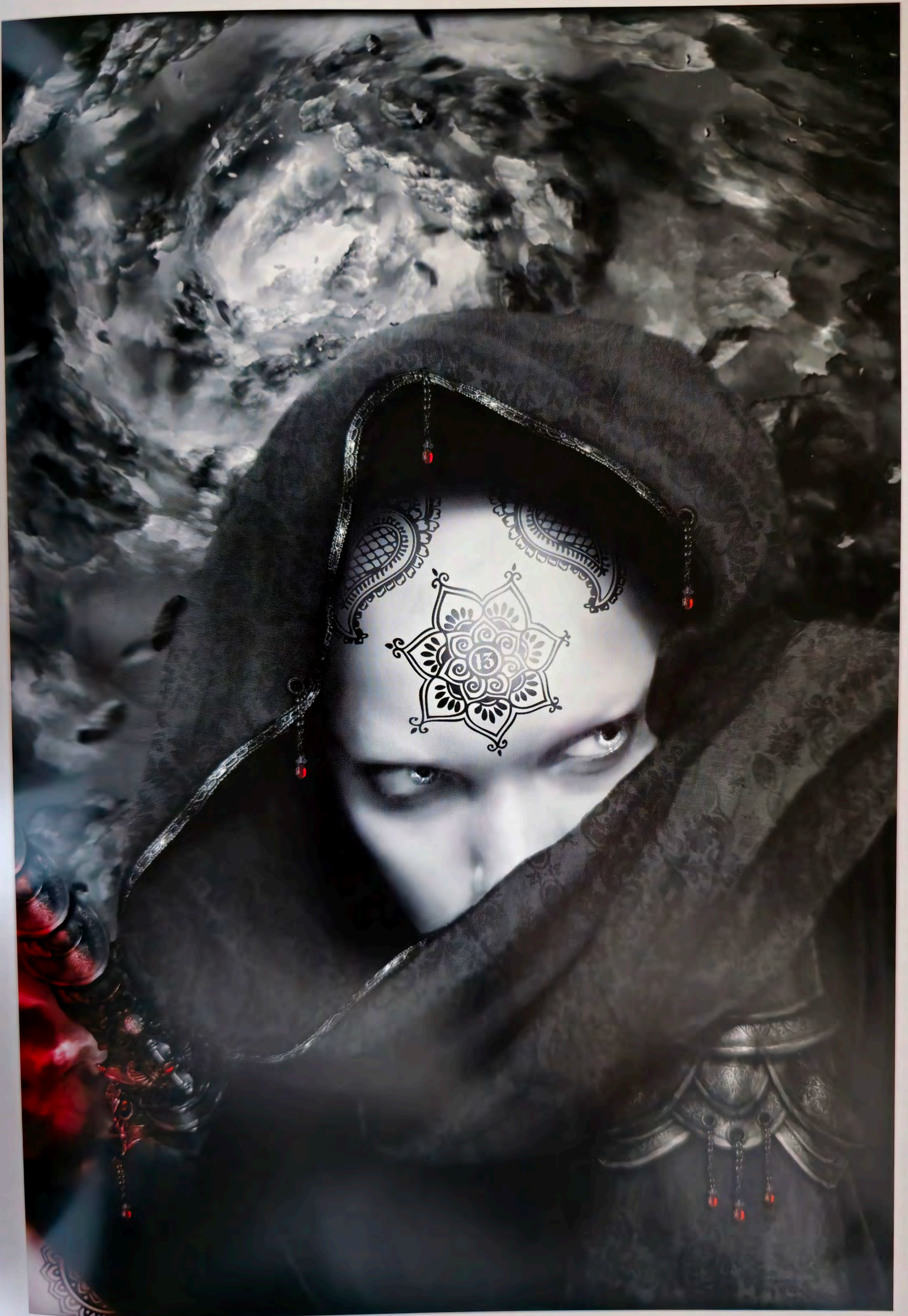
Peter Ferk

Client: Lucasfilm Ltd.™/Abrams Title: The Stuff That Dreams Are Made Of Size: 20"x16" Medium: Acrylic on gessoboard



Ritche Sacilioc

Client: DreamWorks, LLC Title: The Signal Medium: Digital



Nekro

Client: Norma Editorial Title: 13 Inches/Shadow Medium: Digital



Raoul Vitale

Title: Evening Vigil Size: 9.5"x13.5" Medium: Pencil



Dan Dos Santos

Client: Ace Books Title: River Marked Medium: Oil



Raymond Swanland

Art Director: Matt Adelsperger Client: Wizards of the Coast Title: R.A. Salvatore: Collected Stories Medium: Digital



Cris Ortega

Client: Heavy Metal Books Title: Dome from Forgotten 3
Size: 6"x9" Medium: Digital



Omar Rayyan

Art Director: Sheri Gee Client: The Folio Society Ltd.
Title: The Lion and The Cat Size: 8.5"x11" Medium: Watercolor



Greg Ruth

Art Director: Irene Gallo Client: Tor Books Title: Crossroads of Twilight Size: 11"x8.5" Medium: Mixed



Paul Youll

Art Director: Sheila Gilbert *Client:* DAW Books *Title:* Truth of Valor *Medium:* Mixed



John Mattos

Art director: Jon Rinzler *Client:* Lucasfilm Ltd.TM/Abrams *Title:* Pablo's Cantina *Size:* 36"x24" *Medium:* Digital



John Harris

Art Director: Irene Gallo *Client:* Tor Books *Title:* Count to a Trillion *Size:* 22"x30" *Medium:* Acrylics on canvas



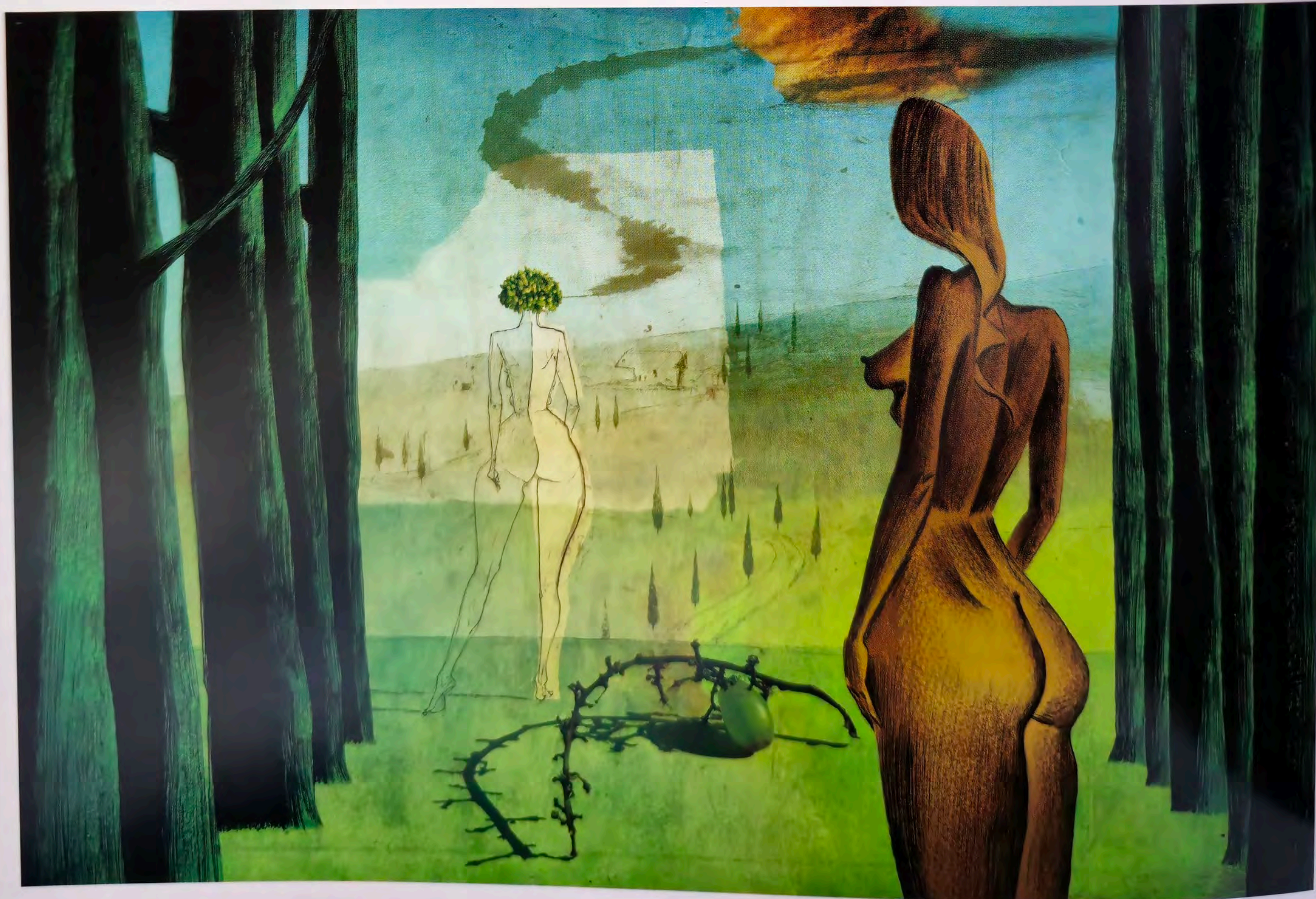
Dave Dorman

Art Director: Joe Pruett Client: Desperado/IDW Title: Reverie
Size: 24"x30" Medium: Oil/acrylic



Karen Hsiao

Model: Danni Luo Client: Baby Tattoo Books
Title: Youngest Sister Size: 6"x8.5" Medium: Photography



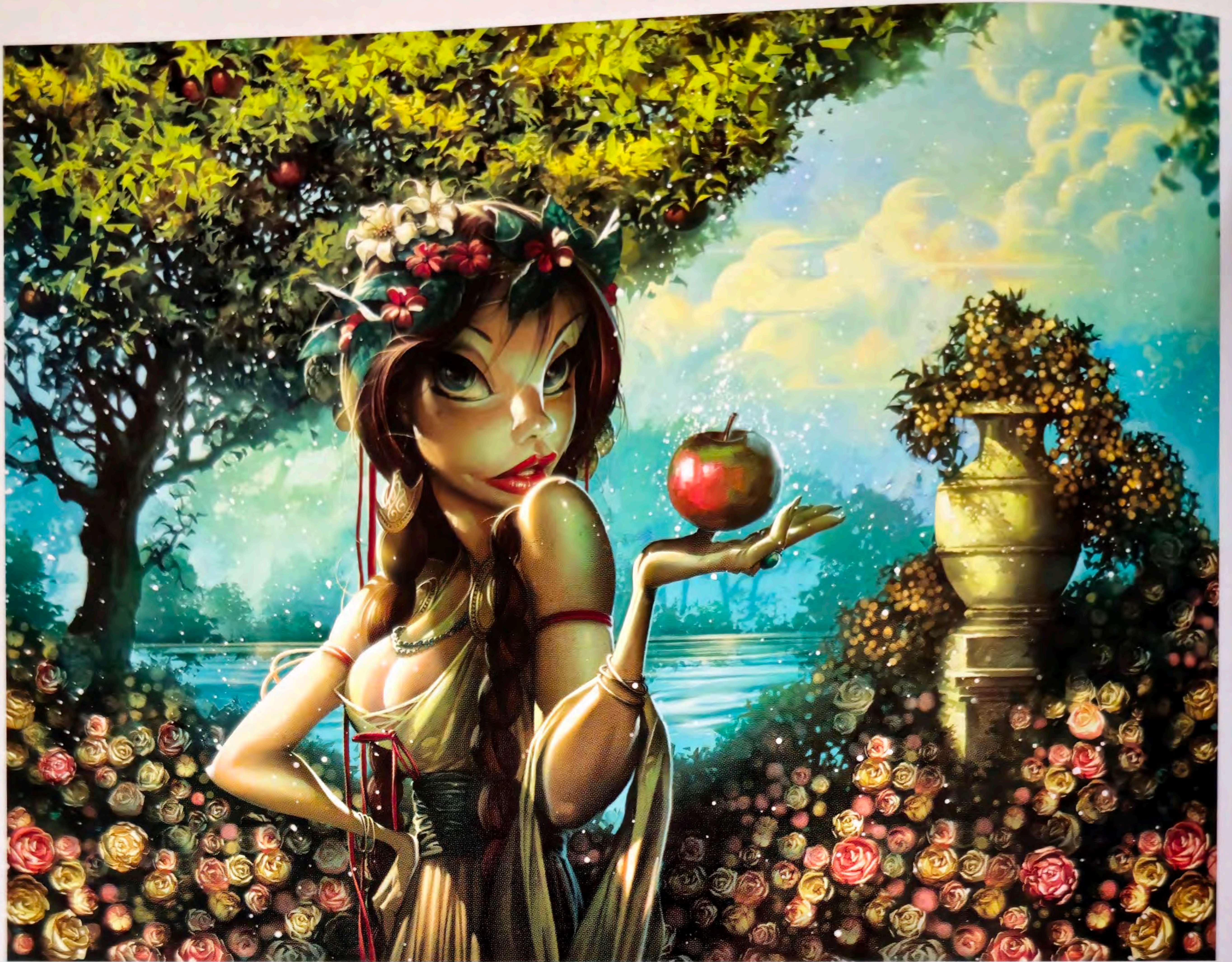
Dave McKean

Client: Fantagraphics/Delacourt Press Title: Celluloid [pages 102-103] Size: 22"x8.5" Medium: Mixed



Karen Hsiao

Model: Jill Evyn *Makeup:* L.B. Benson *Client:* Baby Tattoo Books *Title:* Sea Nymph *Size:* 6"x8.5" *Medium:* Photography



Haitao Su

Client: China Youth Press *Title:* Eve's Apple *Size:* 16"x12" *Medium:* Digital



Jason Chan

Art Director: Lisa Vega *Client:* Simon & Schuster *Title:* Among Ghosts *Size:* 22.5"x16.5" *Medium:* Digital



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Kirk Reinert

Client: Lucasfilm Ltd.™/Abrams Title: Vader's Dream: A visitation from Padme Size: 44"x39" Medium: Acrylic



Rebecca Guay

Art Director: Karen Berger Client: DC Comics Title: A Flight of Angels Size: 11"x17" Medium: Mixed/gouache



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João Ruas

Art Director: Shelly Bond Client: DC Comics/Bill Willingham Title: Fables #96 Size: 9.8"x14.7" Medium: Watercolor/digital



David Palumbo

Art Director: Rick Ritter *Client:* Last Minute Comics *Title:* Sleep *Size:* 15"x25" *Medium:* Oil



David Mack

Client: Marvel Comics Title: Dream Logic
Size: 6"x10" Medium: Mixed



Raul Allen

Art Director: Malaka Studio Client: Image Comics
Title: Drums Size: 11"x17" Medium: Pencil/digital



Android Jones

Art Director: Jeremy Berger Client: Radical Publishing Title: Enter Nocturnus Medium: Corel Painter



Steve Mannion

Art Director: Frank Forte Designer: Frank Forte Client: Asylum Press
Title: Fearless Dawn Size: 6.8"x10.5" Medium: Ink/digital



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Mike Mayhew

Designer: Jody LeHeup Client: Marvel Comics
Title: Namor #5 [cover] Size: 11"x17" Medium: Watercolor



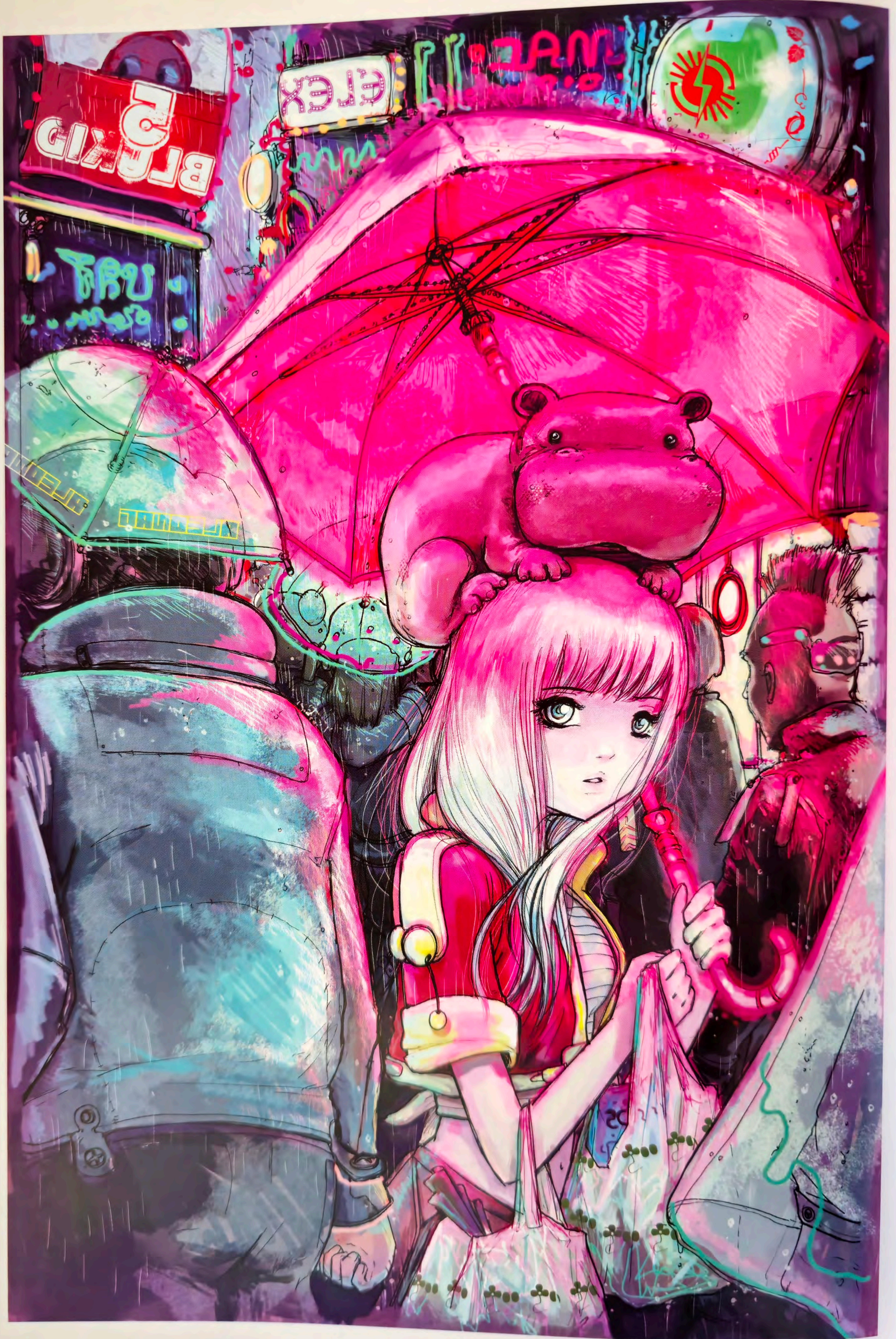
Mark Schultz

Art Director: John Fleskes Client: Flesk Publications Title: Xenozoic Medium: Brush & ink/watercolor



Jon Foster

Art Director: Courtney Huddleston Client: Penny Farthing Press Title: Big Man Medium: Digital



Camilla d'Errico

Client: Hipflask Productions/Elephantmen Magazine Title: Elephantmen #29 [cover] Size: 11"x17" Medium: Pencil/Photoshop



Hoang Nguyen

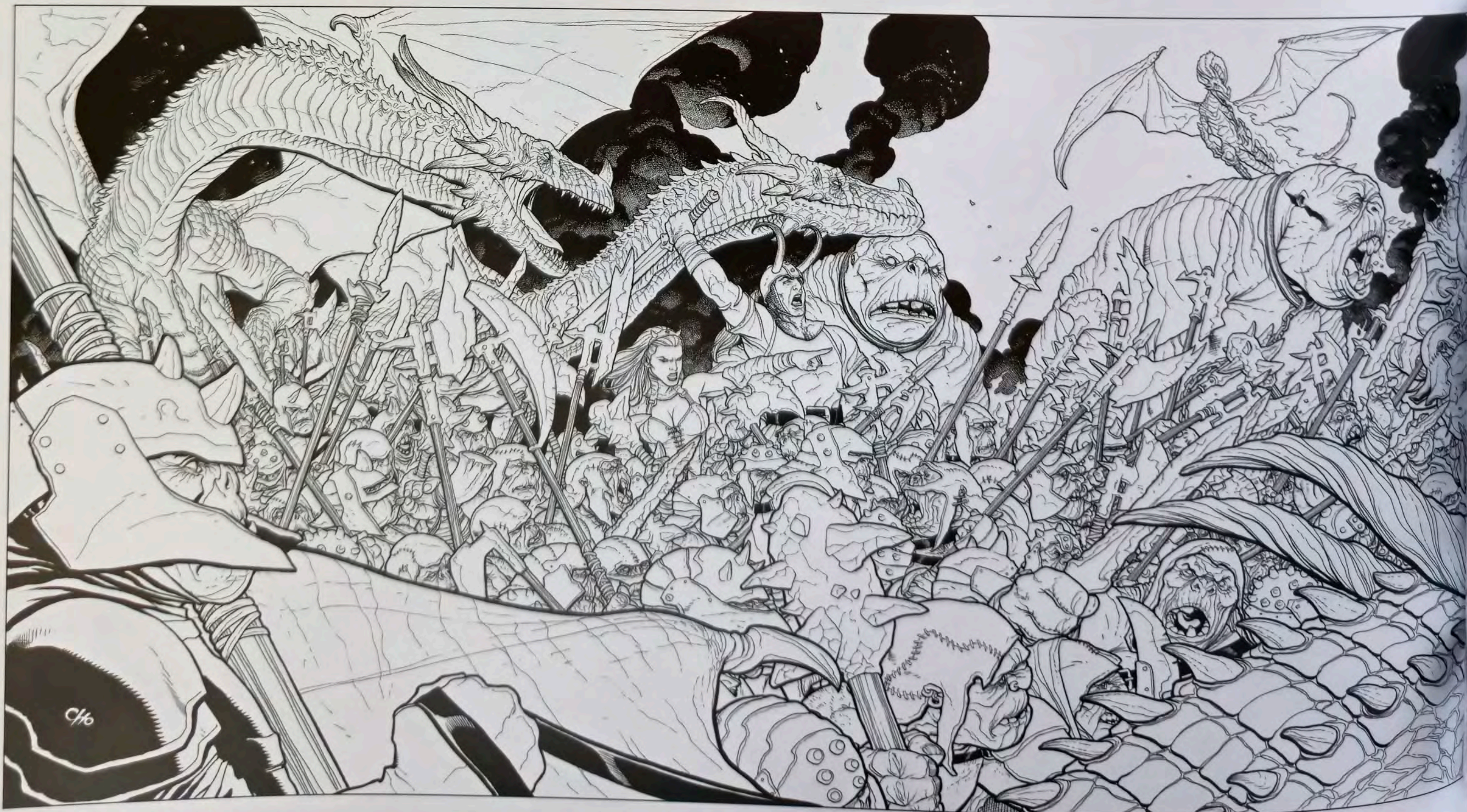
Client: Image Comics Title: Carbon Grey Size: 11"x17" Medium: Photoshop



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Frank Cho

Client: Marvel Comics Title: Thor in Hell: New Ultimates Size: 28"x21" Medium: Pen & ink



Frank Cho

Client: Marvel Comics Title: New Ultimates #1 [cover] Size: 84"x21" Medium: Pen & ink



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Alex Garner

Client: DC Comics Title: Titans: Villains For Hire Special [cover]
Size: 10.5"x15.8" Medium: Photoshop



Joe Jusko

Client: Dynamite Entertainment Title: Warlord of Mars #1 [cover]
Size: 14"x22" Medium: Acrylic



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Rebecca Guay

Art Director: Karen Berger Client: Vertigo/DC Comics
Title: A Flight of Angels Size: 11"x17" Medium: Ink/oil



Menton 3

Client: IDW Publishing Title: Silent Hill: Past Life #3 [cover]
Size: 18"x24" Medium: Oil



Viktor Koen

Art Director: Paul Hoppe Client: Rabid Rabbit
Title: Hell-O-Kitty Size: 8.5"x11" Medium: Digital



E.M. GIST

Art Director: Joe Gentile Client: Moonstone Books
Title: Kolchak: The Night Strangler Size: 16"x24" Medium: Oil



Alex Garner

Client: DC Comics Title: Wonder Woman #605 [cover] Size: 10.5"x15.8" Medium: Photoshop



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João Ruas

Art Director: Shelly Bond Client: DC Comics/Bill Willingham Title: Fables #99 Size: 12.2"x18" Medium: Watercolor/digital



Sam Bosma

Client: The Anthology Project Title: Turtle Soup [page 8] Medium: Digital



Camilla d'Errico

Colorist: Edison Yan Client: Cloudscape Collective
Title: Exploded View [cover] Size: 11"x17" Medium: Pencil/Photoshop



João Ruas

Art Director: Shelly Bond Client: DC Comics/Bill Willingham Title: Fables #97
Size: 9.7"x19.6" Medium: Watercolor/digital



Michael William Kaluta

Client: IDW Title: Get the Hell Out of My Way
Size: 11"x16" Medium: Pen & ink



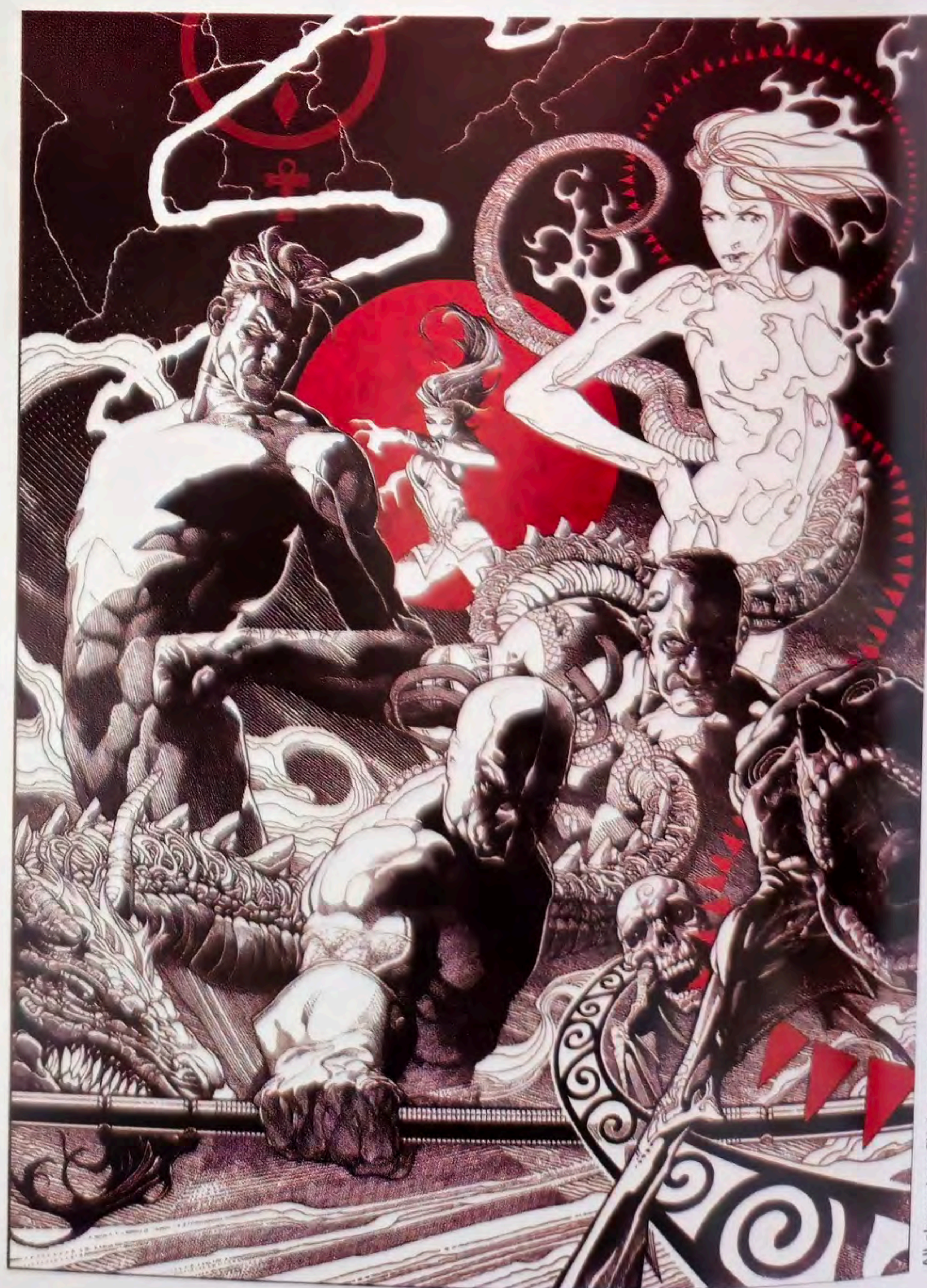
Raymond Swanland

Art Director: Chris Warner Client: Dark Horse Comics Title: Magnus FCBD 2010 Medium: Digital



Arthur Adams

Title: Alien Love Size: 14"x17" Medium: Pen & ink



Andy Brase

Art Director: Brian Cunningham Client: DC Comics Title: Titan Villains
Size: 11"x17" Medium: Ink



Raymond Swanland

Art director: Chris Warner Client: Dark Horse Comics Title: Magnus, Robot Fighter #5 [cover] Medium: Digital



Hoang Nguyen

Client: Image Comics *Title:* Cossack Queen *Size:* 11"x17"
Medium: Photoshop



Glen Orbik

Art Director: Charles Hancock/Glen Orbik *Client:* Penny Farthing Press
Title: Anne Steelyard Book II *Size:* 18"x27" *Medium:* Oil



Joy Ang

Client: Lucidity Press *Title:* The Anthology Project #1 [cover] *Size:* 14"x8.5" *Medium:* Graphite/digital



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Joe Quinones

Art director: Dave Marshall Client: Dark Horse Comics Title: Star Wars: Knight Errant Size: 10.5"x15" Medium: Ink/digital



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Chrissie Zullo

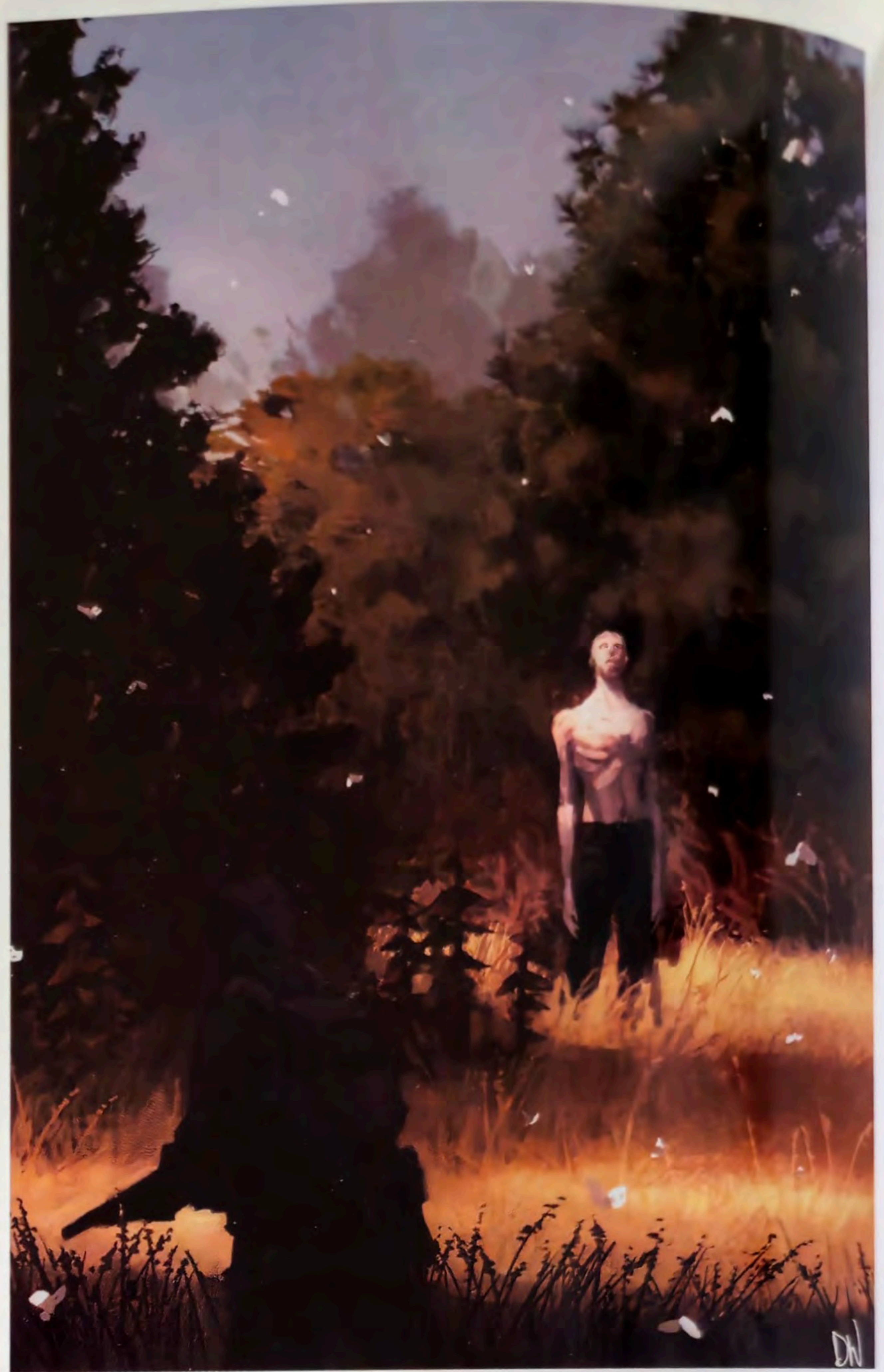
Art Director: Shelly Bond Client: DC Comics

Title: Cinderella: From Fabletown With Love #4 Size: 20"x30" Medium: Oil/digital



Grim Wilkins

Title: Love Story in the Woods [pages 35-36] Size: 26"x20" Medium: Ink & acrylic



Doug Williams

Client: Undead Labs Title: Chance Encounter Medium: Digital



João Ruas

Art Director: Shelly Bond Client: DC Comics/Bill Willingham
Title: Fables #94 Size: 9.5"x14.2" Medium: Watercolor/digital

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Arthur Adams

Title: Primitive Hella: Sketchbook #9 [cover] Size: 15.5"x23" Medium: Pen & ink



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Michael William Kaluta

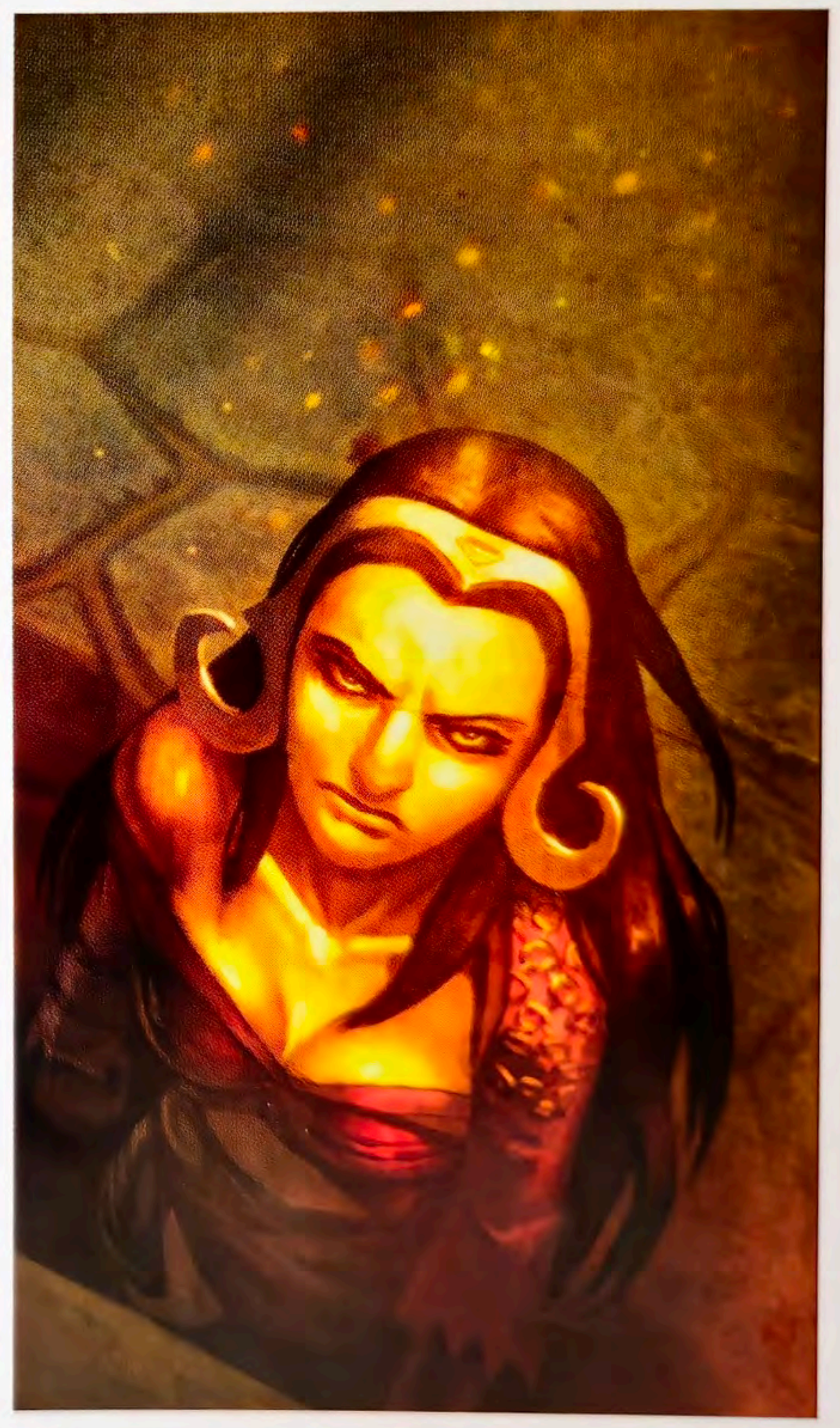
Art Director: Mark Paniccia & John Denning

Client: Marvel Comics

Title: A Zombie Christmas Carol

Size: 12"x11"

Medium: Pen & ink



Nic Klein

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Path of the Planeswalker Vol. 2 Medium: Digital



Richard Zela

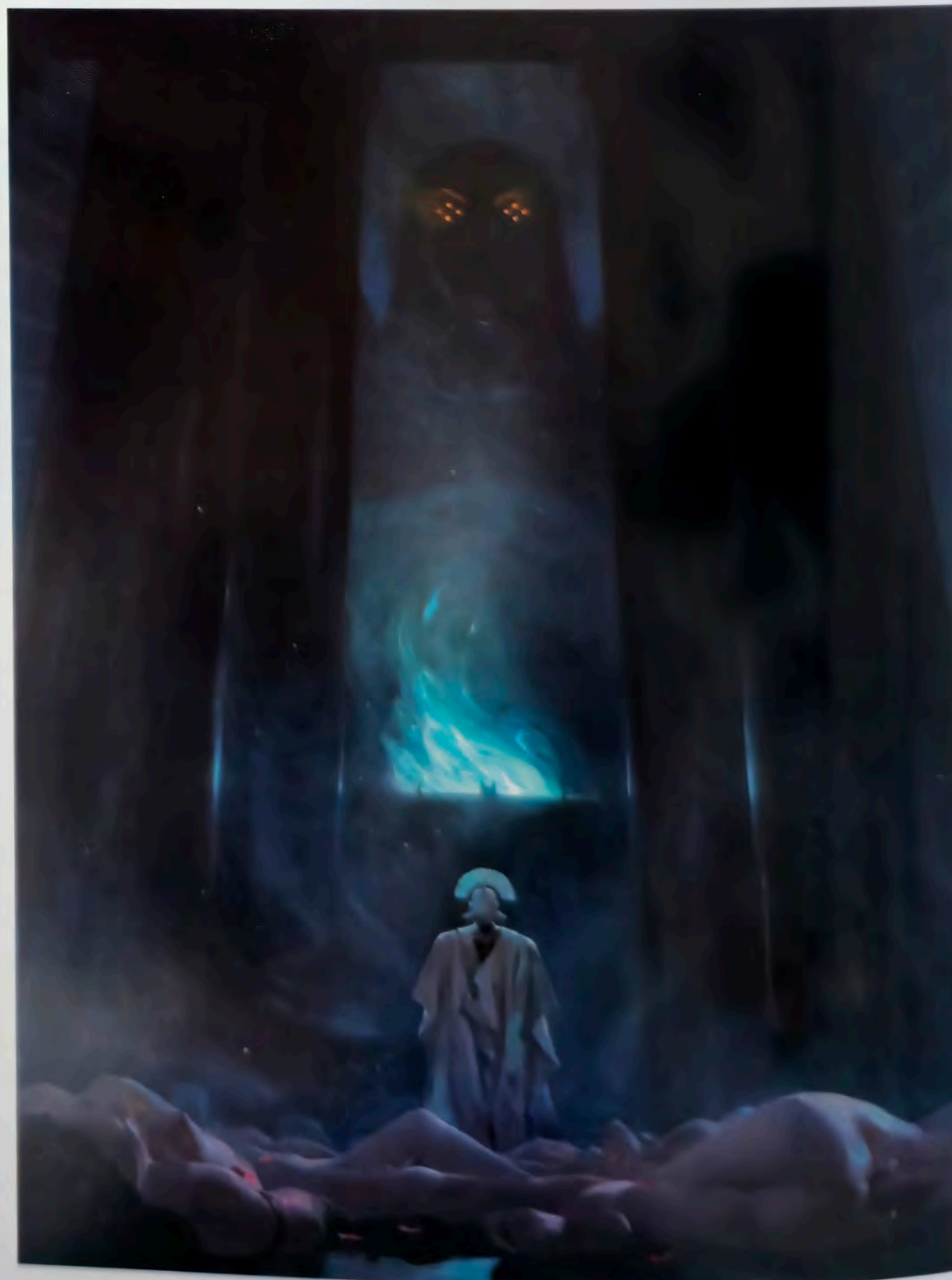
Art Director: Carlos Sanchez *Designer:* Julian Romero *Client:* Axial *Title:* Zezolla *Size:* 17"x11" *Medium:* Ink/coffee/digital



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Paolo Rivera

Title: Amazing Spider-Man #640 [page 20] *Size:* 11"x17"
Medium: Ink with digital color



Alex Alice

Art Director: Jean-Michel Boxus *Client:* BD Must
Title: Le Troisieme Testament II *Size:* 18"x24" *Medium:* Oil



Paolo Rivera

Art Director: Steve Wacker Client: Marvel Comics Title: Daredevil #506 [cover] Size: 11"x17" Medium: Watercolor/gouache



detail

Kekai Kotaki

Art Director: Daniel Dociu Client: ArenaNet Title: Riven Earth Size: 19"x13" Medium: Digital



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Tomasz Jedruszek

Art Director: Derek Herring Client: Sony Online Entertainment Title: Legends of Norrath: Elemental Pact Medium: Photoshop



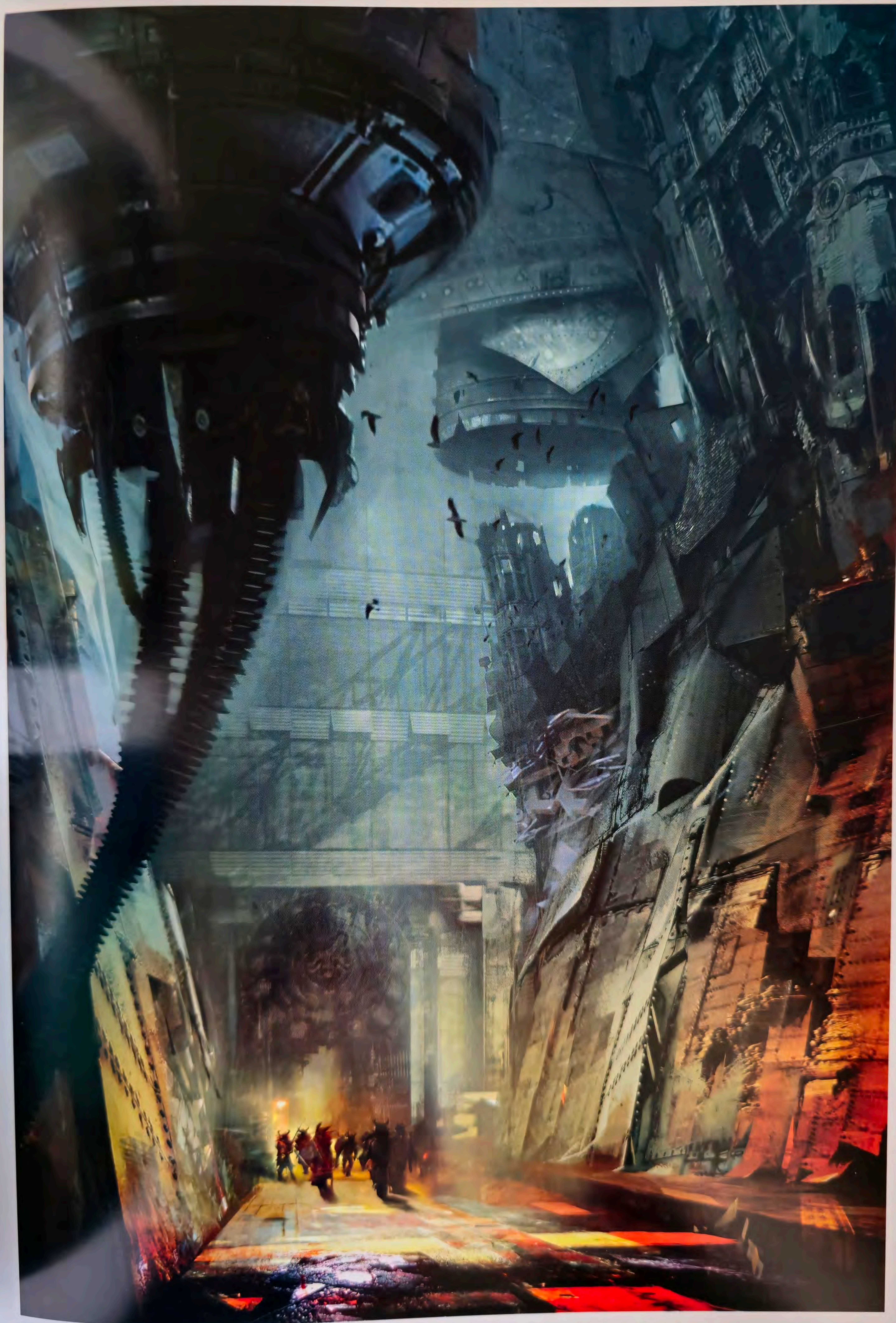
Kekai Kotaki

Art Director: Daniel Dociu *Client:* ArenaNet *Title:* Valley of Gods & Heroes *Size:* 19"x13" *Medium:* Digital



Patrick J. Jones

Client: pjartworks.com *Title:* Carnival 3000 AD *Size:* 16"x8" *Medium:* Digital



Daniel Dociu

Client: ArenaNet Guild Wars 2 *Title:* Char Ghetto *Size:* 13"x19" *Medium:* Digital



Thomas Scholes

Art director: Daniel Dociu *Client:* ArenaNet Guild Wars 2 *Title:* The Commoners' Market *Medium:* Digital



Anthony Francisco

Client: Übermonster Productions, Inc. *Title:* Tikbalang *Medium:* Digital



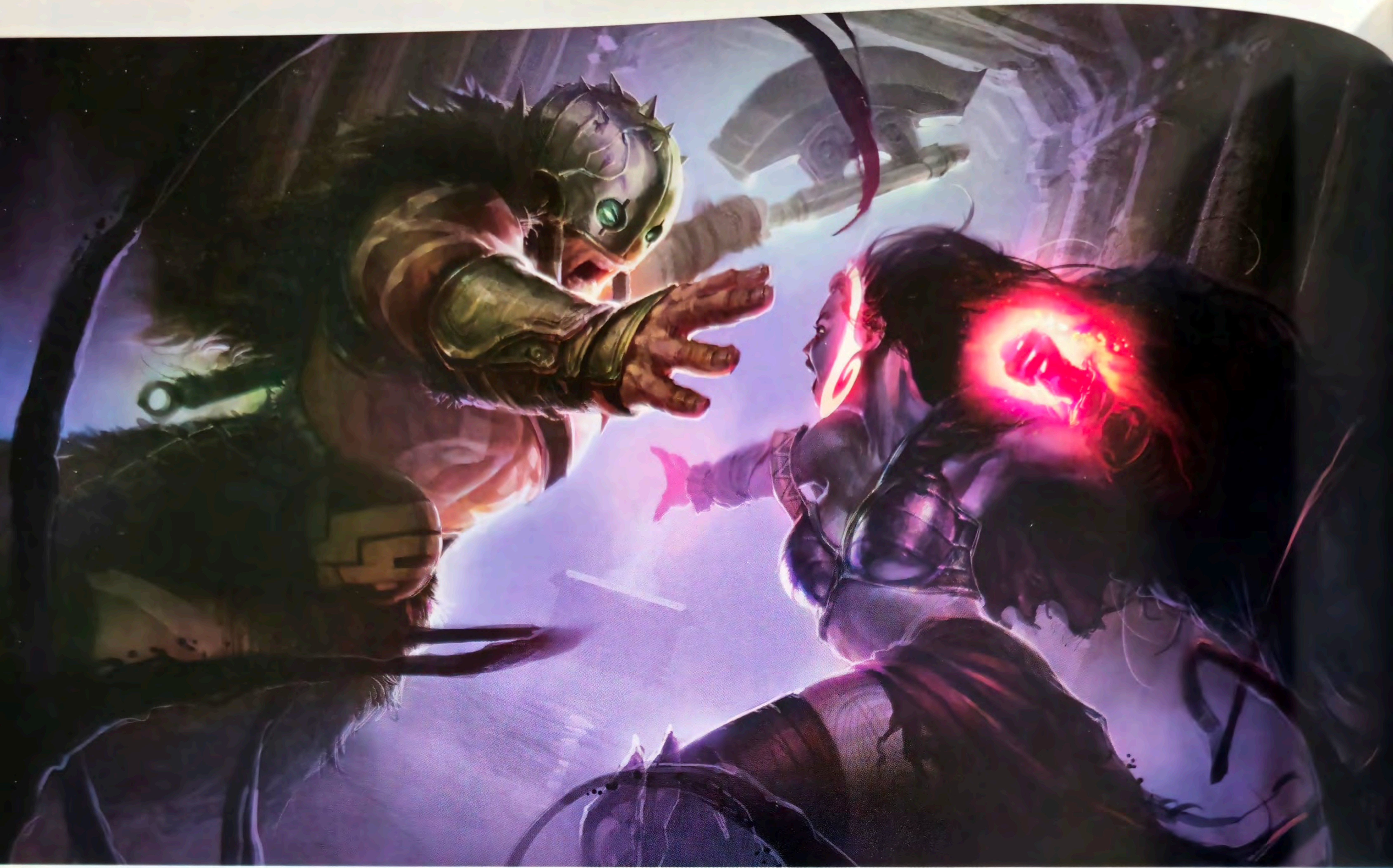
Kirsten Zirngibl

Title: Electropium Den *Size:* 16"x9" *Medium:* Digital



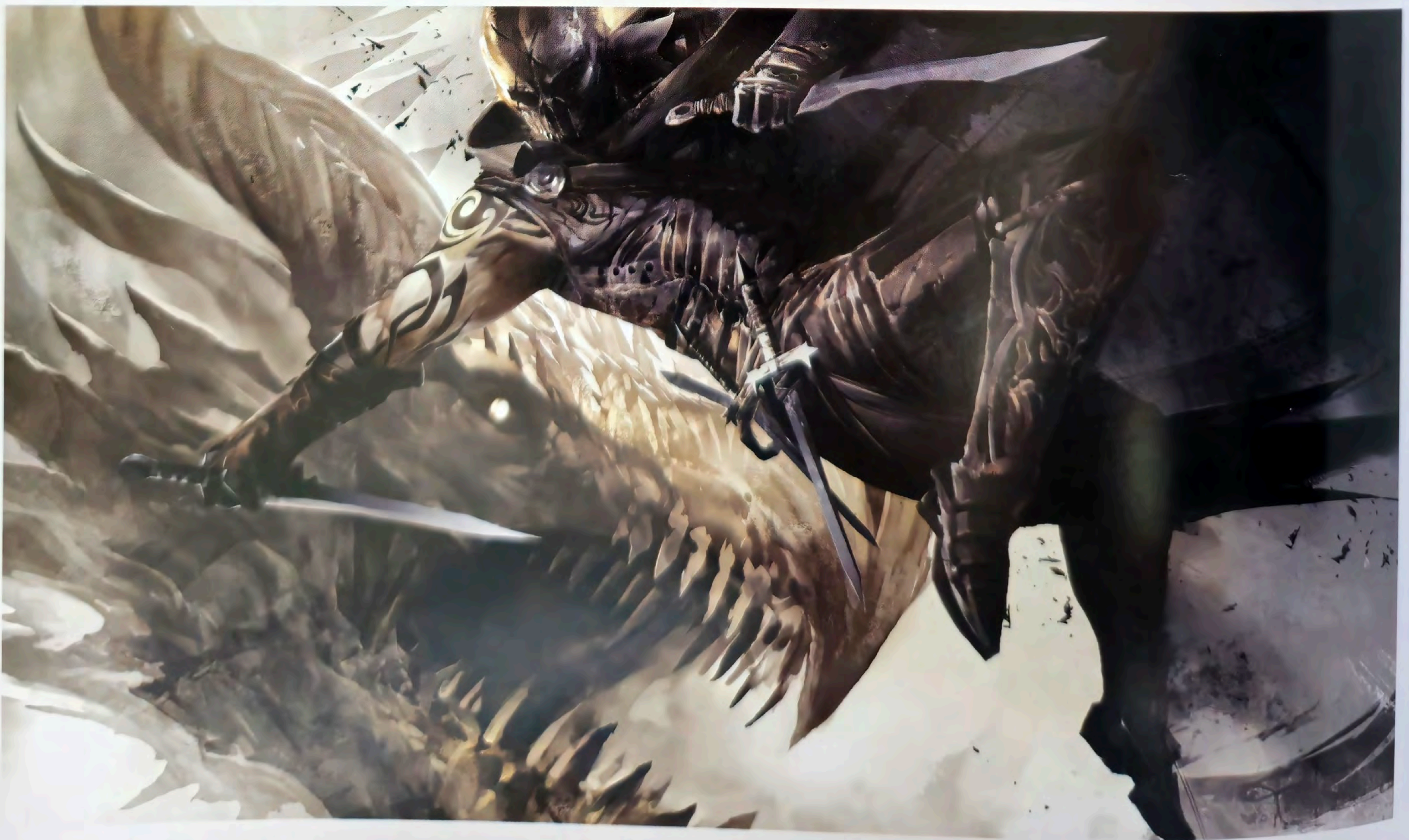
Alessandro "Talexi" Taini

Client: Namco Bandai Games *Title:* Trip Room—Enslaved *Size:* 11"x7" *Medium:* Photoshop



Izzy

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Duels of the Planeswalkers: Garruk & Liliana Medium: Digital



Kekai Kotaki

Art Director: Daniel Dociu Client: ArenaNet Title: Thief Strike Size: 19"x13" Medium: Digital



Te Hu

Title: Voyage Medium: Digital



Moonbot Studios Art Dept.

Art Director: William Joyce & Brandon Oldenburg *Client:* Moonbot Studios *Title:* Morris Enters the Library *Medium:* Digital over CGI miniature



Richard Smitheman

Title: Morning Practice *Size:* 10"x5" *Medium:* Digital



Georgi Simeonov

Art Director: Olivier Leonardi *Client:* Bethesda Softworks *Title:* Brink—Reactor Ventilation Shafts *Medium:* Digital



Sam Brown

Art Director: Coro *Client:* Massive Black *Title:* Space Station 05 *Medium:* Photoshop/Sketchup



L.D. Austin

Art Director: Olivier Leonardi *Client:* Bethesda Softworks
Title: Brink—The Geezer *Medium:* Digital



Thomas Scholes

Art Director: Daniel Dociu *Client:* ArenaNet Guild Wars 2
Title: Risencave *Medium:* Digital



Craig Sellars

Title: Eggs and Toast *Size:* 11.5"x6" *Medium:* 2D digital



Brian Thompson & Hamzah Kasom Osman

Art Director: Brian Thompson *Client:* Big Fish Games *Title:* The Dragon: Act 1 [from Drawn: Dark Flight] *Size:* 17"x12" *Medium:* Photoshop



Hethe Srodawa

Title: The Prime Minister's Witch *Medium:* Digital



Richard Smitheman

Title: Marwa *Size:* 10"x5.4" *Medium:* Digital



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Slawomir Maniak

Art Director: Derek Herring *Client:* Sony Online Entertainment *Title:* Legends of Norrath: Mindreaver Hulk *Medium:* Photoshop



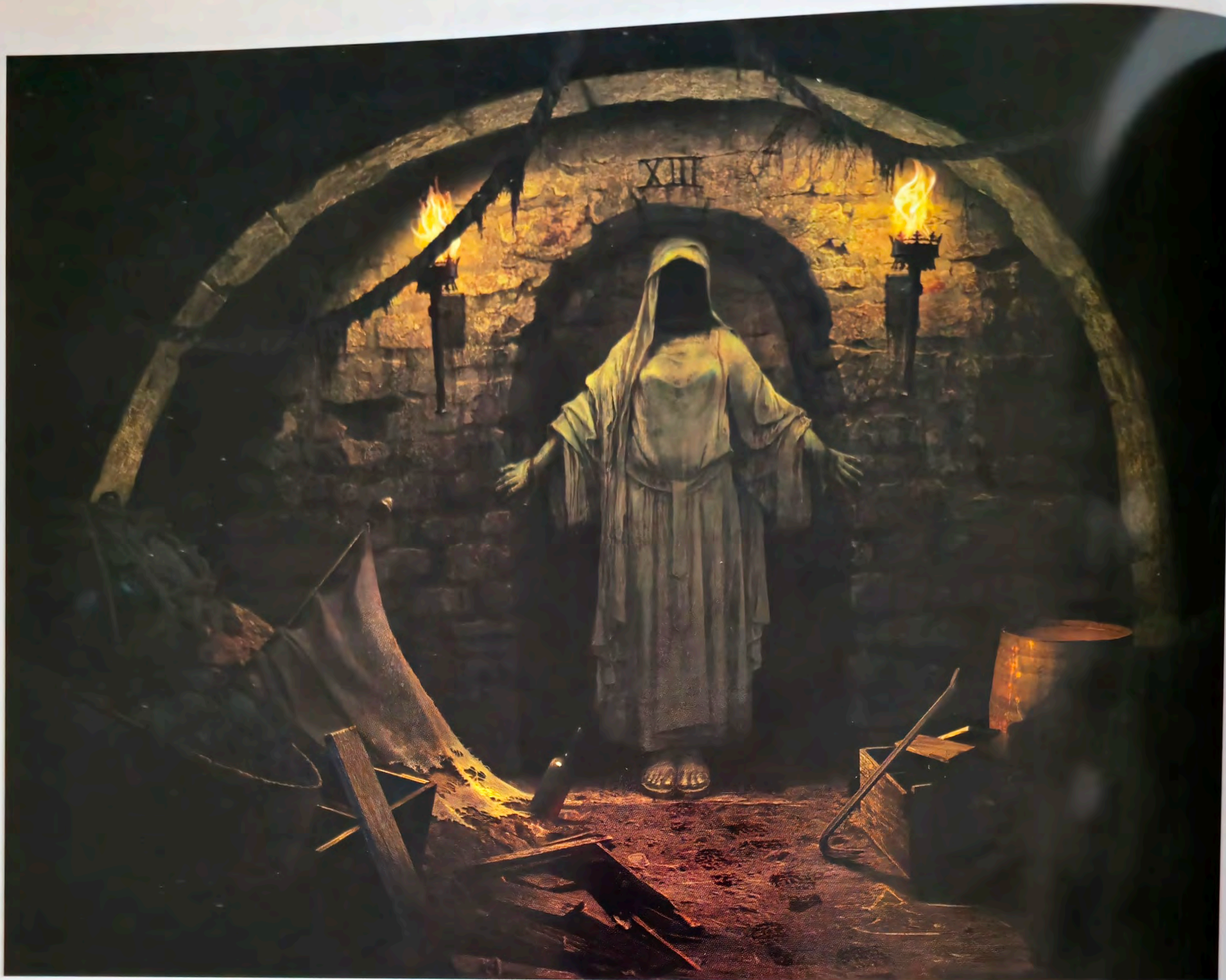
Daniel Dociu

Client: ArenaNet Guild Wars 2 *Title:* Lead Zeppelins *Size:* 19"x13" *Medium:* Digital



Vincent Proce

Art Director: Chip Sineni *Client:* Phosphore Games *Title:* Body Parts *Medium:* Pencil/digital



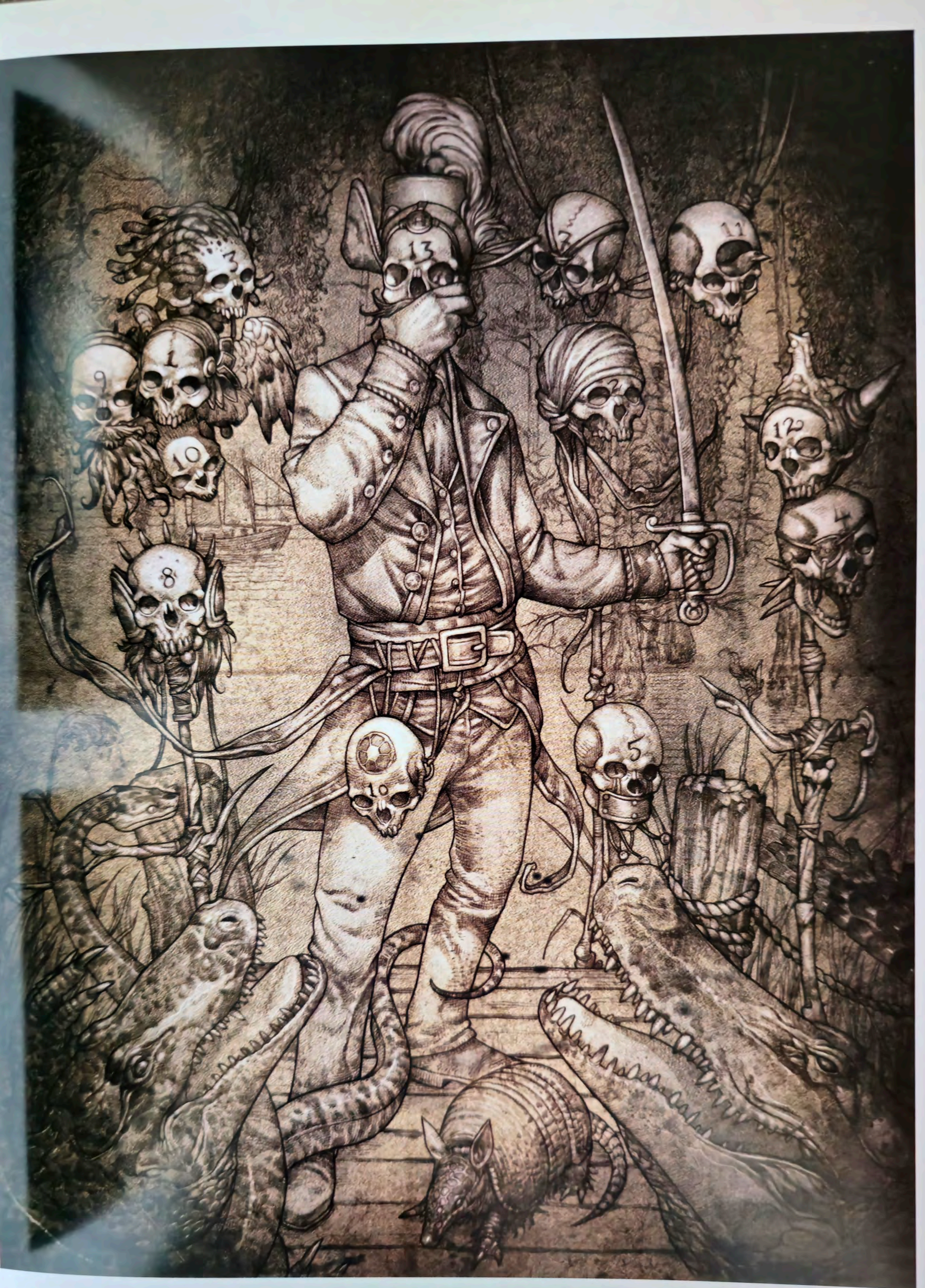
David Stevenson

Art Director: Jeff Haynie *Designer:* Adrian Woods *Client:* Big Fish Games *Title:* Secret Cellar [from MCF: 13th Skull] *Medium:* Digital



Daniel Ljunggren

Art Director: Stefan Ljungqvist *Client:* Avalanche Studios *Title:* Dark Future *Medium:* Digital



R.K. POST

Art Director: Jeff Haynie Designer: Adrian Woods Client: Big Fish Games Title: Phineas Crown [from MCF: 13th Skull] Medium: Pencil/digital



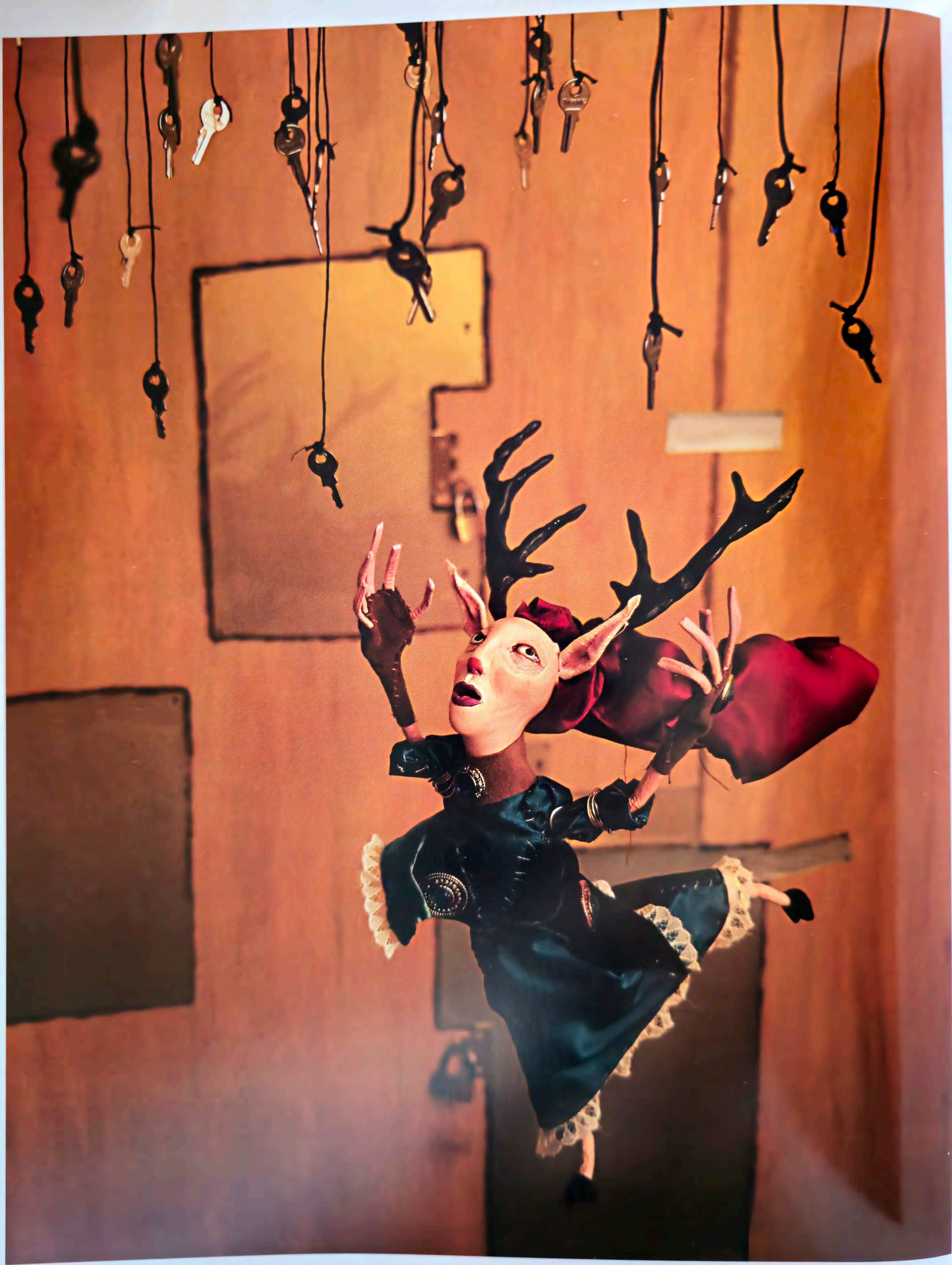
David Meng

Photographer: Steve Unwin Title: Giant Fisherman Size: 24" tall Medium: Resin



Akihito

Photographer: Tomoko Title: Wind Messenger Size: 26"Hx16"Wx10"D Medium: Resin



illworx

Title: Elusive Solutions Medium: Mixed



Frans Tedja Kusuma & Wei Ku Sung

Title: Dorothy and Toto of Oz Size: 14"x10" Medium: Mixed



Jesse Gee

Title: Bipedal Injection Unit Size: 20"x8"x10" Medium: Mixed found objects



Bruce D. Mitchell

Photographer: Lola Mitchell Title: Poseidon
Size: 32Hx23Wx28Dcm Medium: Epoxy clay/leather



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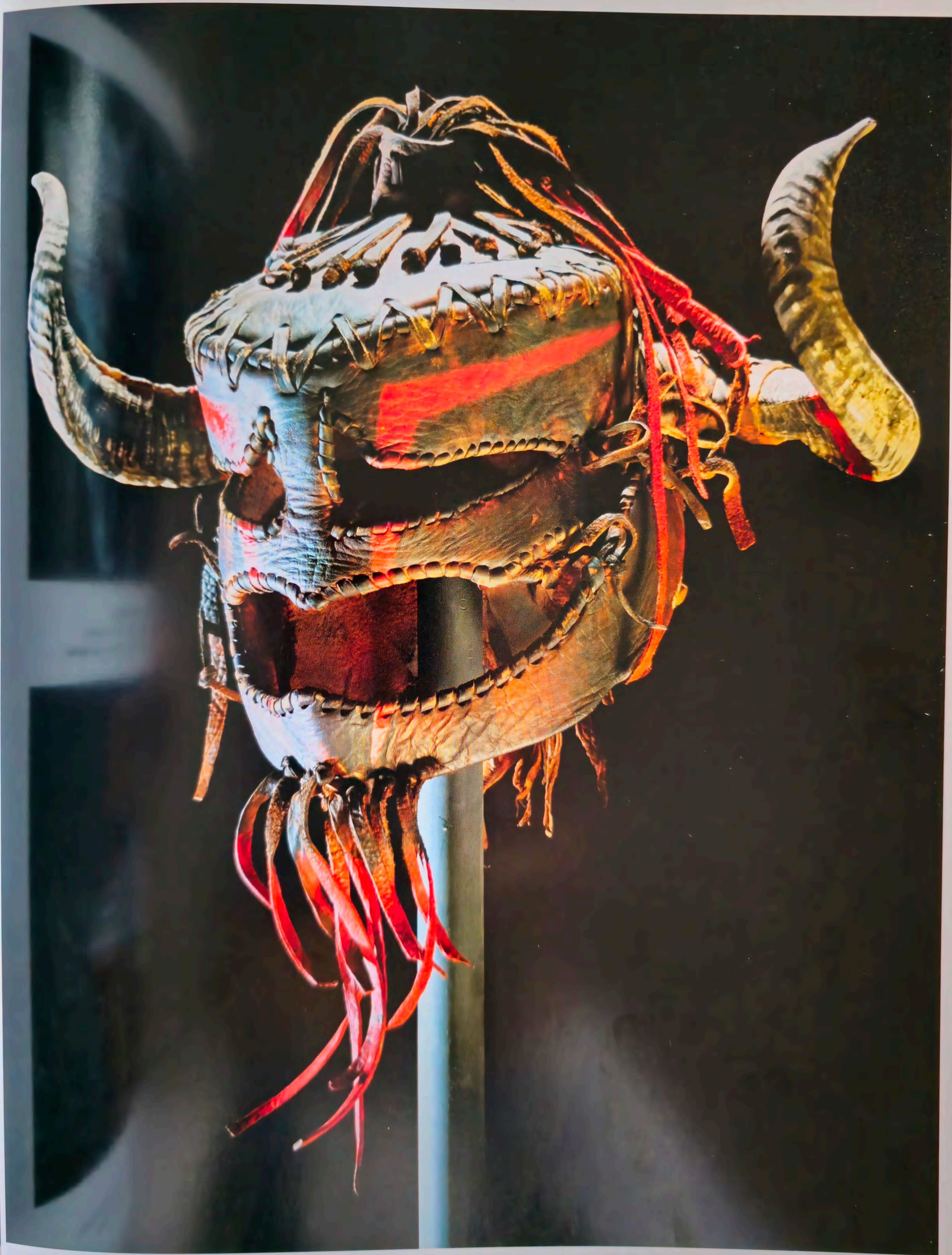
James Shoop

Art Director: Bryon Webster Designer: Tony Daniels Painter: Kim Murphy
Client: DC Direct Title: Batman B&W Size: 9"x6.5"x3.5" Medium: Resin



Sym 7

Designer: Lynn Yoshi/Sym 7 Client: Symbiosis Studio
Title: The Plague Queen Medium: Mixed



Bruce D. Mitchell

Photographer: Lola Mitchell Title: Aries Size: 38Hx43Wx36Dcm

Medium: Leather & ram horn



Michael Defeo

Art Diretor: Michael Knapp *Designer:* Peter de Sève *Client:* Blue Sky Studios *Title:* Rudy [*Ice Age 3*] *Size:* 28"x12"x10" *Medium:* Resin



Thomas S. Kuebler

Title: The Monkey & the Organ Grinder *Size:* Life size *Medium:* Silicone/mixed



Michael Defeo

Art Director: Michael Defeo *Client:* MDSD *Title:* Helix *Size:* 18"x18"x9" *Medium:* Resin/gold leaf/mixed



Javier Diaz

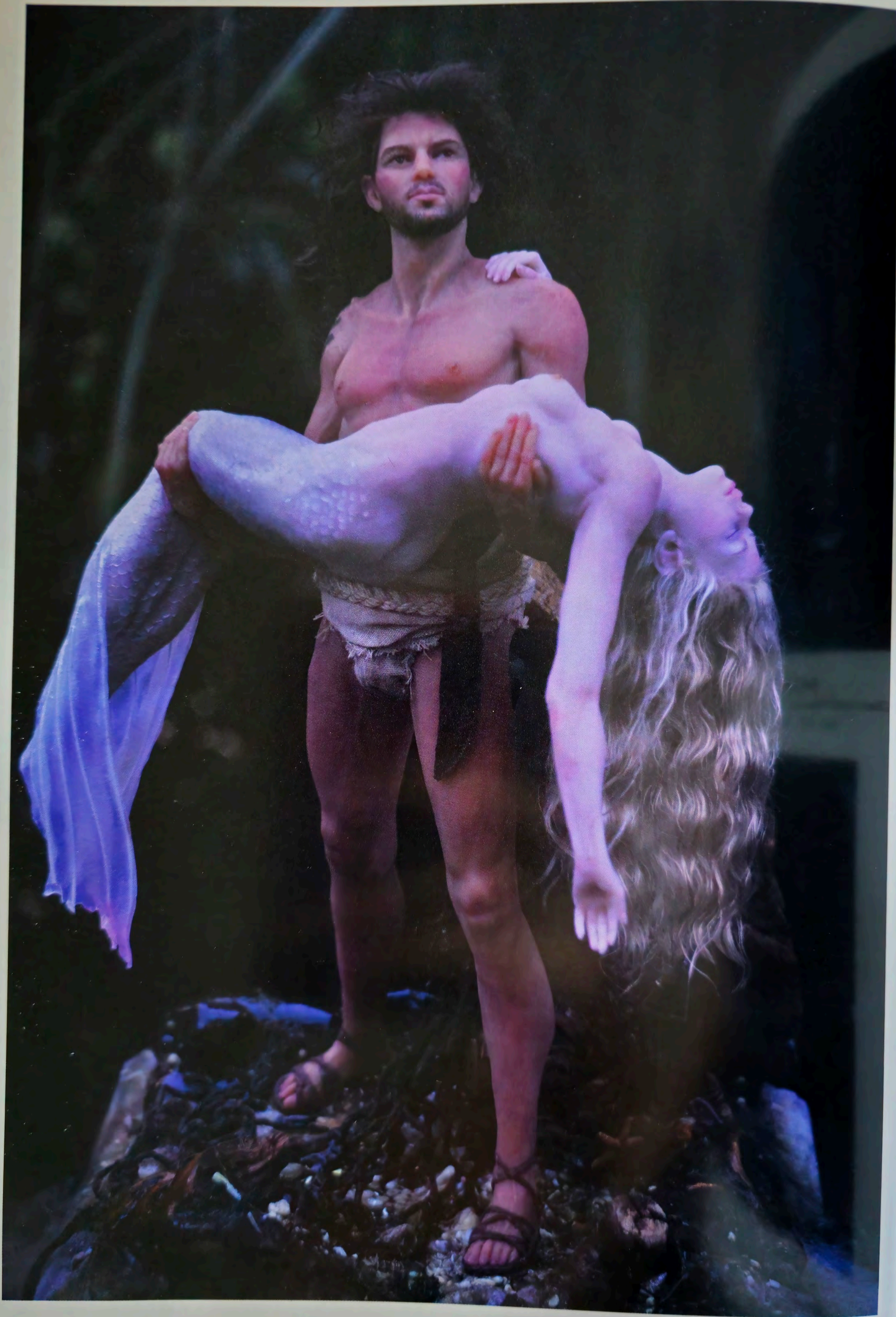
Photographer: Ana Milena Diaz *Title:* Hunter Goblin
Size: 21x22cm *Medium:* Super Sculpey



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Tim Bruckner

Art Director: Tim Bruckner/Georg Brewer *Client:* DC Direct
Title: DC Dynamics: The Joker *Size:* 11.75"H *Medium:* Painted resin



Julie Mansergh

Designer: Faeries In the Attic (FITA) *Client:* Private collection *Title:* Mermaid Rescue *Size:* 10.5"H *Medium:* Polymer clay



Deak Ferrand

Client: Hatch Productions *Title:* Guardian Helmet
Size: 14"H *Medium:* Plastic



David Meng

Photographer: Steve Unwin *Title:* Amphibiana *Size:* 14"H *Medium:* Resin



Julie Mansergh

Designer: Faeries In the Attic (FITA) *Client:* Private collection *Title:* Pond Mermaid *Size:* 9" *Medium:* Polymer clay



Jonathan Matthews

Art Director: Jim Fletcher Art Director: Jonathan Matthews/Jim Fletcher
Client: DC Direct Title: Deula Dent Size: 9"H Medium: Painted resin

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Jeremy Pelletier

Client: Amok Productions, Inc. Title: Trainer of the Hounds
Size: 9"Hx9"Lx5"W Medium: Polymer clay



Benoit Polveche & Chrisine Pocis

Title: To Infinity and Beyond Size: 60cm Medium: Blacksmith steel



Mike Rivamonte

Title: Scout Size: 27"H Medium: Collected objects



Lawrence Northey

Title: Wasabe Malisada: The Treasure of Chantecler Eldorado Size: 25"Hx40"W Medium: Mixed



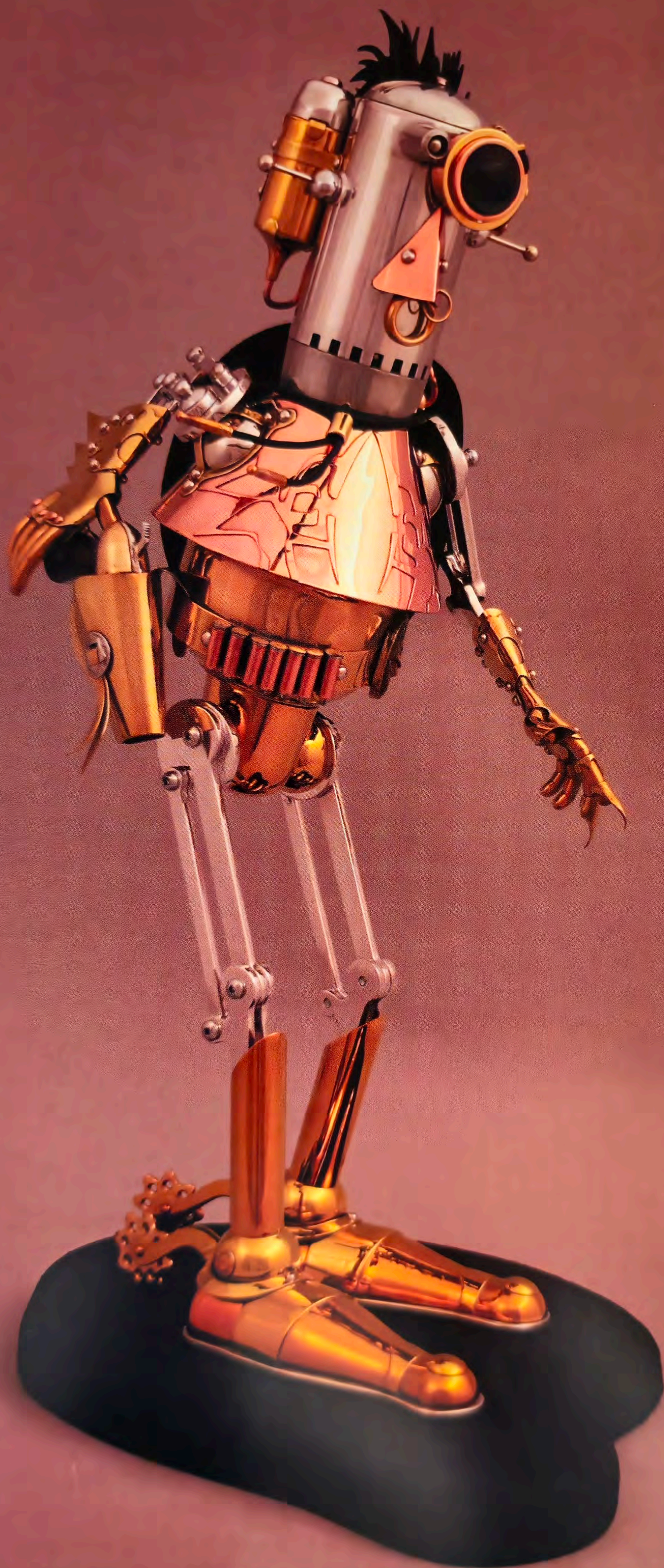
Cassia Harries

*Photographer: Sean Kraft Title: Steampunk Willie Size: 5.5"Hx6"W
Medium: Super Sculpey, munny, acrylic paint*



Levi Fitch

*Photographer: Brent Jones Title: Chiron
Size: 21"Hx12"Wx8"W Medium: Oil-based clay*



Lawrence Northey

Title: Deadeye Dick: The Treasure of Chantecler Eldorado *Size:* 32"Hx19"W *Medium:* Metal & glass



Thomas S. Kuebler

Title: Baba Yaga

Size: Life size *Medium:* Silicone/mixed



Tim Baker

Title: Second Book of the Arcane *Size:* 9.5"x12" *Medium:* Mixed



Cameron Shojaei

Photographer: Adam Ferriss *Title:* Little Demon Imwijina

Size: 10"H *Medium:* Fork tines & hot glue



Gil Bruvel

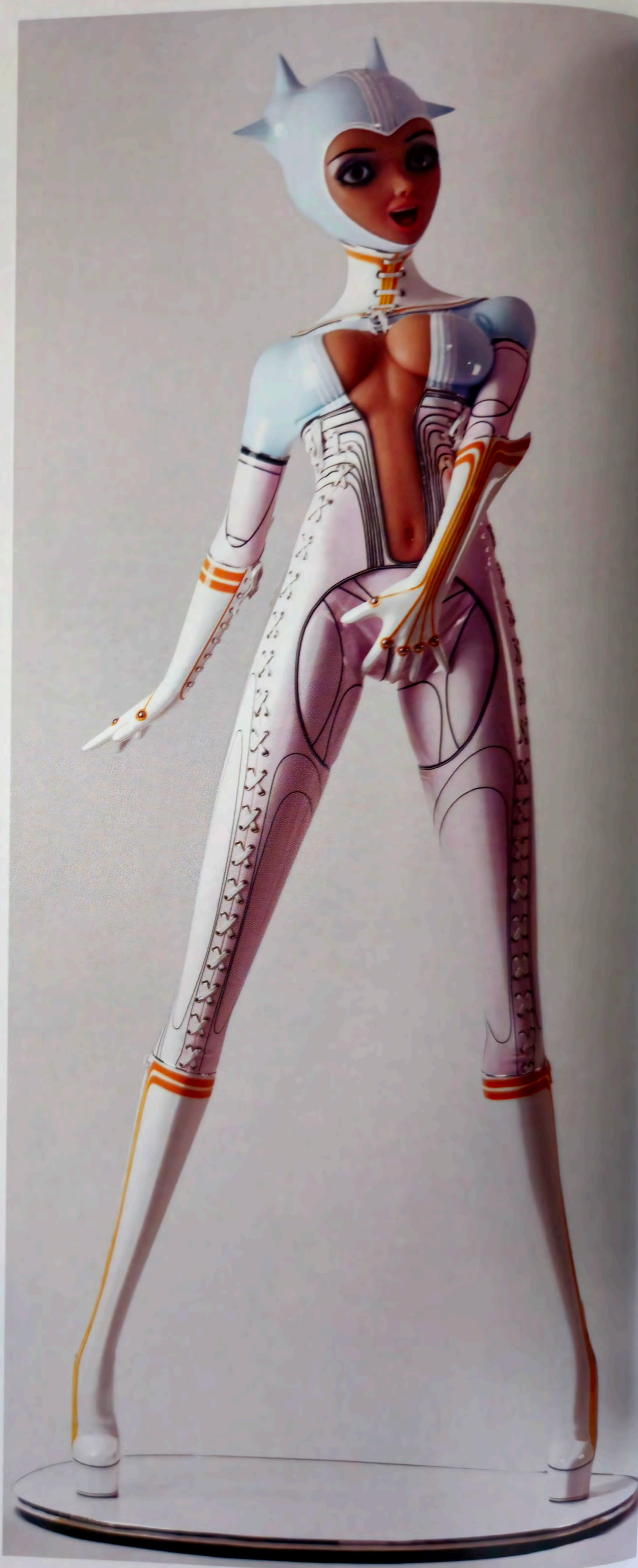
Title: Dichotomy Size: 28.75"x16.5"x14.5 Medium: Cupro nickel



Virginie Ropars

Client: Centre de l'imaginaire Arthurien, France

Title: Lanval *Size:* 65cm *Medium:* Mixed



Colin Christian

Title: Fuck You! *Size:* 9'H *Medium:* Silicone & fiberglass



leewiART

Art Director: Ding Ding/Hugues Martel *Designer:* Android Jones

Client: Wild Animals Cultural Project Fund *Title:* Share One Planet

Size: 55Hx57Wx47Dcm *Medium:* Polystone



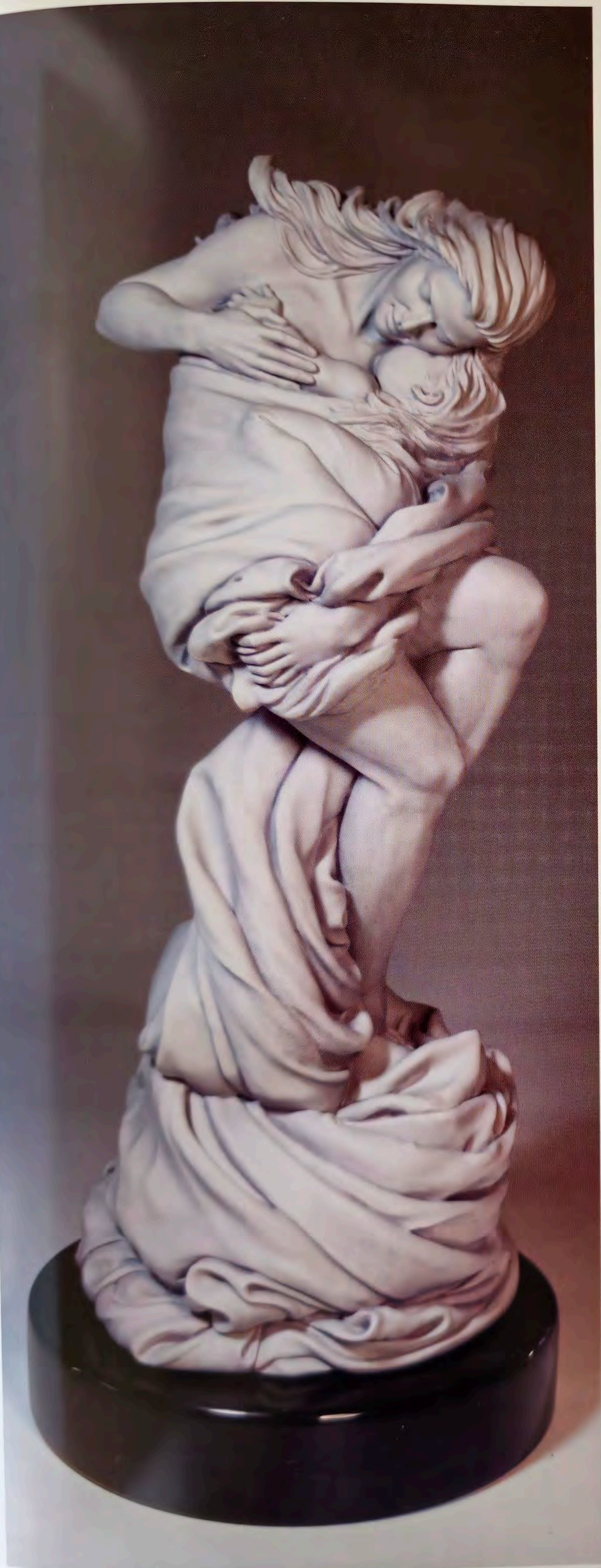
Tony Cipriano

Art Director: Seth Rinaldi Designer: David Igo Photographer: Ginny Gurman Painter: Kat Sapene Client: Sideshow Collectibles
Title: Vampirella Comiquette Size: 18"H Medium: Mixed



Igor Grechanyk

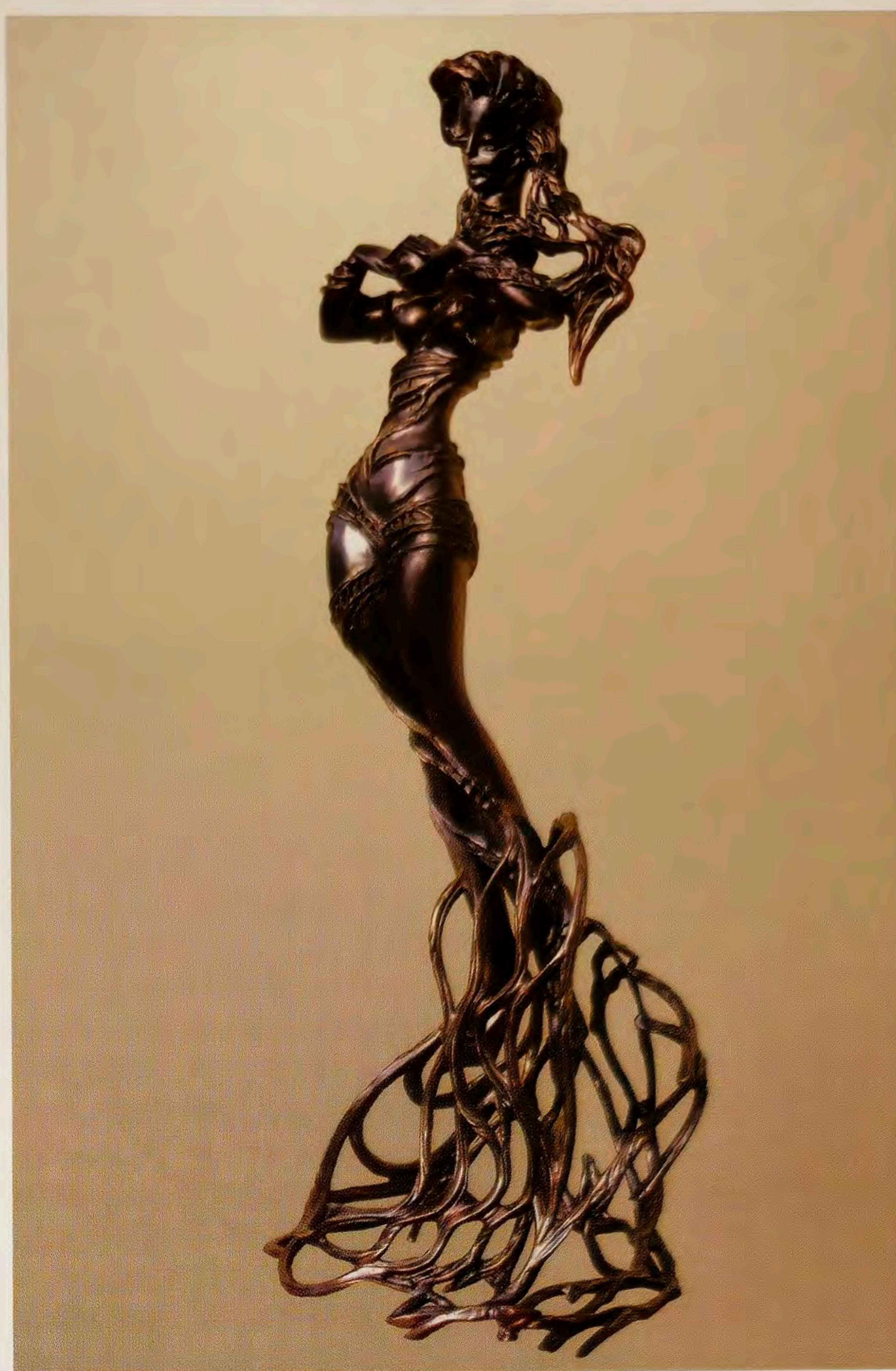
Title: Night Flight Size: 77Hcm Medium: Bronze



James Shoop

Client: Shoop Sculptural Design, Inc.

Title: Warm Azure *Size:* 17"Hx7"Dx7"W *Medium:* Resin



Igor Grechanyk

Title: Journey of Soul Violette *Size:* 100Hcm *Medium:* Bronze



Jamie Brick

Client: In a Heartbeat Gallery *Title:* Venus

Size: 37"x22"x18" *Medium:* Wood/resin/acrylic



Virginie Ropars

Title: Acanthophis I, Black Adders Sene Size: 60cm Medium: Mixed



Vincent Villafranca

Client: Villafranca Sculpture Title: The Dogs of War Size: 30"x24"x14" Medium: Bronze



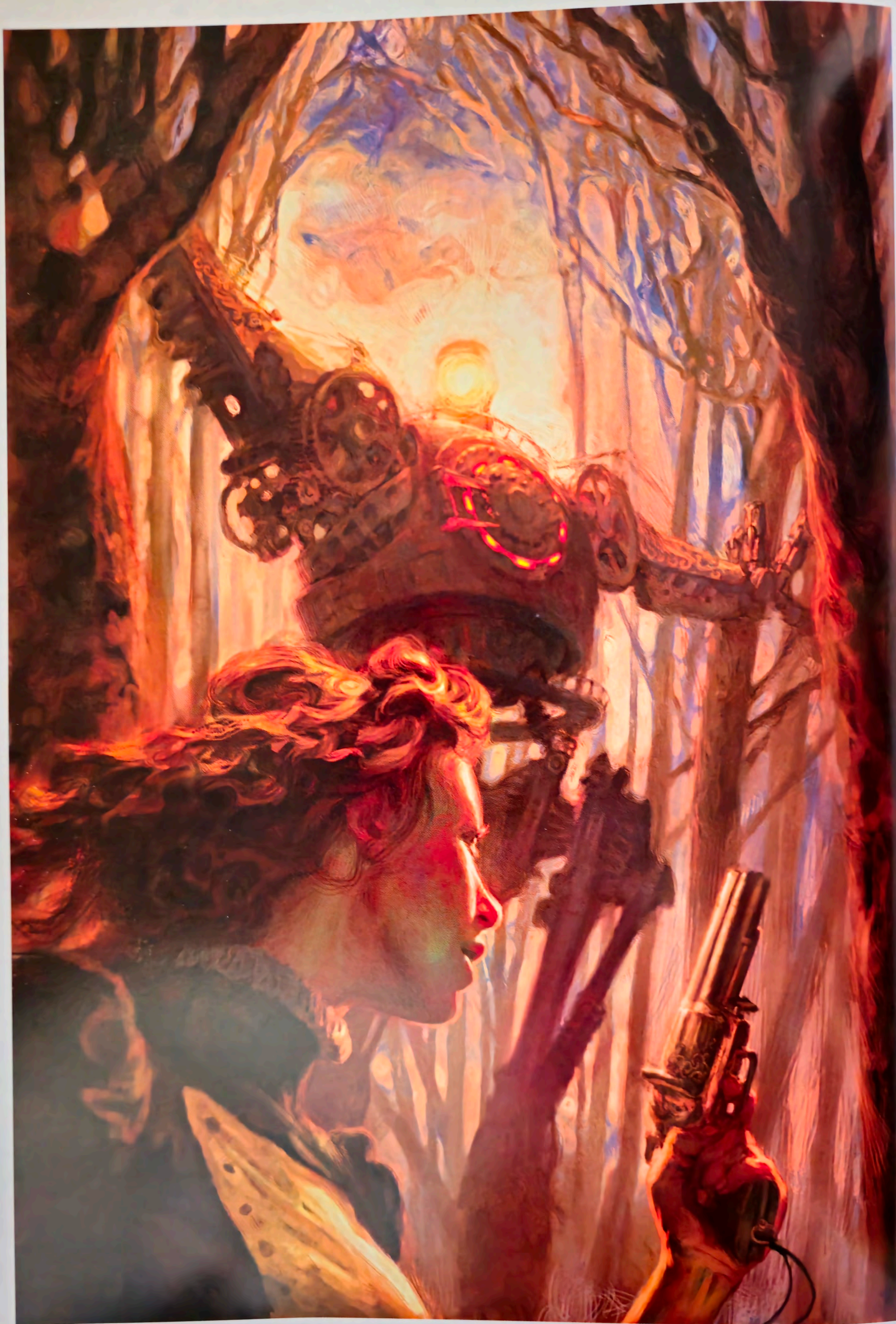
Android Jones

Art Director: Leta Liu Client: leewiART Title: Share One Planet Medium: Corel Painter



Brom

Art Director: Amber Racy Client: Realms of Fantasy Title: Red Wing Medium: Oil on board



Jon Foster

Art Director: Irene Gallo *Client:* Tor.com *Title:* DreadNought Revisted *Medium:* Digital



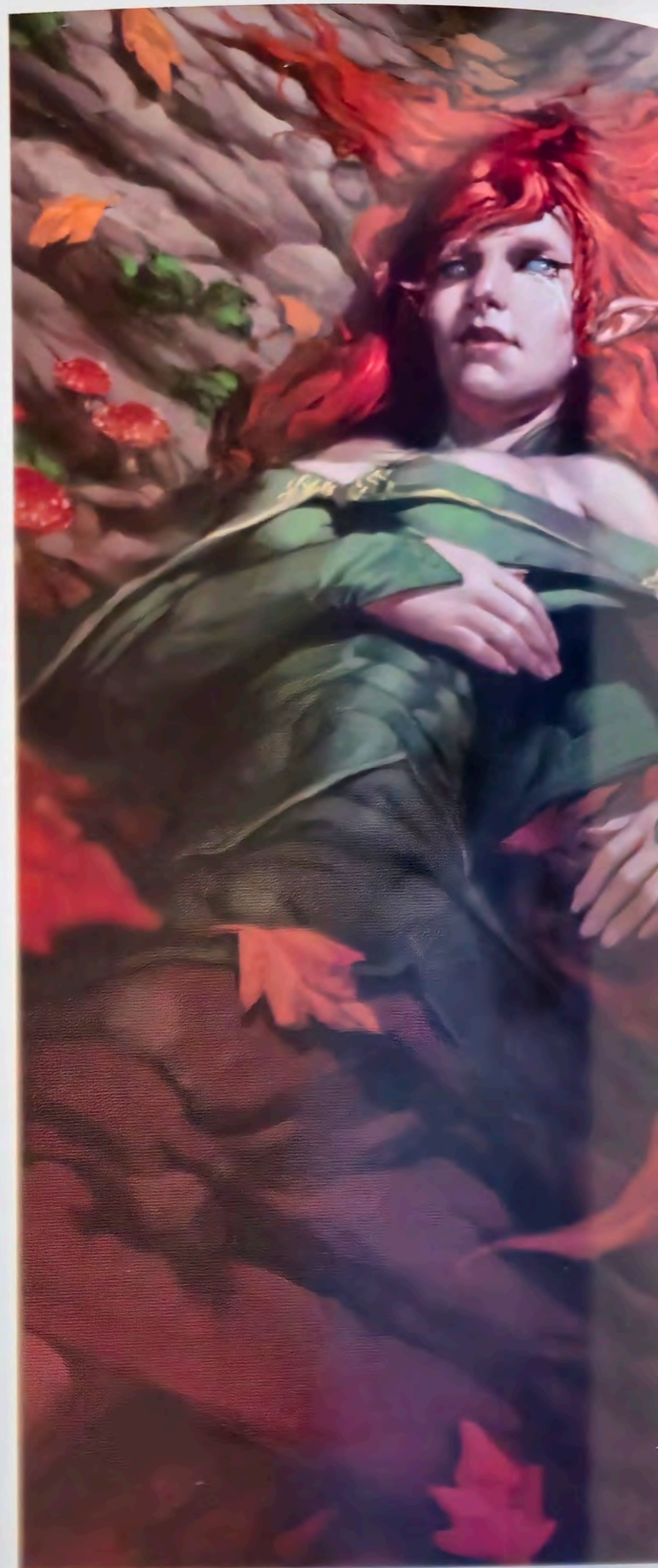
Jon Foster

Art Director: Irene Gallo Client: Tor.com Title: DreadNought Medium: Digital



Tyler Jacobson

Art Director: Jon Schindehette *Client:* Wizards of the Coast *Title:* Dungeon #185 [cover]
Size: 22"x22" *Medium:* Digital



Tyler Jacobson

Art Director: Jon Schindehette *Client:* Wizards of the Coast *Medium:* Digital



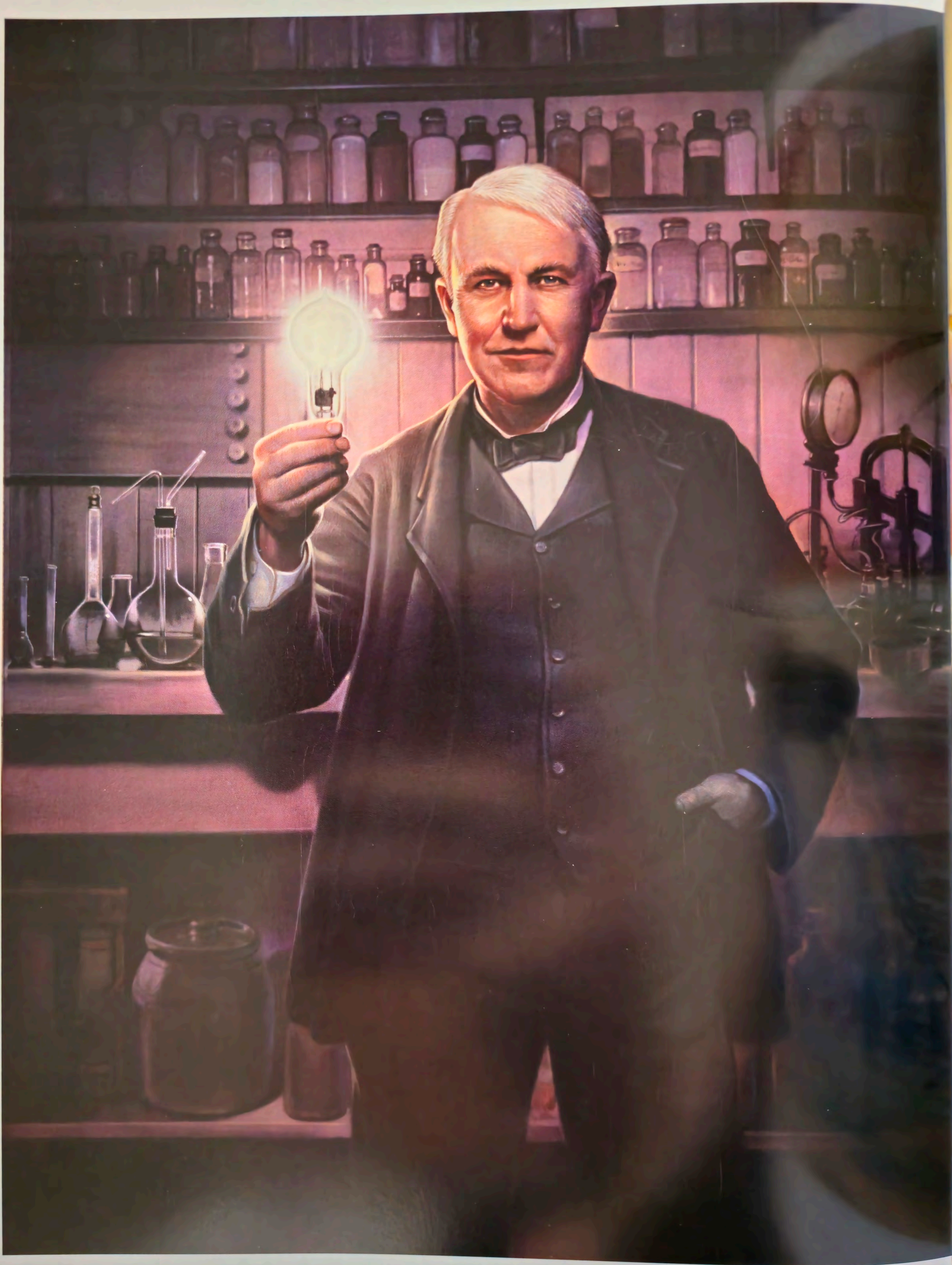
Peter Oedekoven

Client: ImagineFX *Title:* The Ark *Medium:* Photoshop



Ruth Sanderson

Client: Realms of Fantasy Title: The Swan Troika Size: 24"x36" Medium: Oil on panel



Tim O'Brien

Art Director: D.W. Pine Client: Time Magazine Title: Thomas Edison [cover] Size: 10"x14" Medium: Oil/mixed on panel



James Gurney

Art Director: Donna Miller Client: National Wildlife Federation Title: Tylosaurus Size: 14"x18" Medium: Oil



Chris Buzelli

Art Director: Laura Zavetz Client: Financial Advisor Magazine
Title: Thawing Out Size: 15"x20" Medium: Oil on board



Burton Gray

Title: Kelley! Size: 24"x36" Medium: Digital



David Palumbo

Art Director: Doug Cohen Client: Realms of Fantasy
Title: Is Your Soul for Sale Size: 12"x16" Medium: Oil



Jeremy Enecio

Art Director: Cody Tilson Client: Playboy Title: Joanna Silvestri Medium: Digital



Peter de Sève

Art director: Françoise Mouly Client: The New Yorker Title: Life in a Fishbowl Size: 11"x15" Medium: Watercolor/ink



Victo Ngai

Art Director: SooJin Buzelli Client: Asset International Title: Metropolitan Hunting Season Size: 17"x10" Medium: Mixed



Nate Van Dyke

Art Director: Evan Pricco Client: Juxtapoz Magazine Title: Upper Palyground Size: 24"x15.5" Medium: Ink/digital color



Christopher Moeller

Art director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Vampire's Bite *Size:* 12"x10" *Medium:* Acrylic



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Bruce Jensen

Art Director: Robert Corujo Client: 60 Minutes Title: Spider-Man Size: 15"x10" Medium: Digital



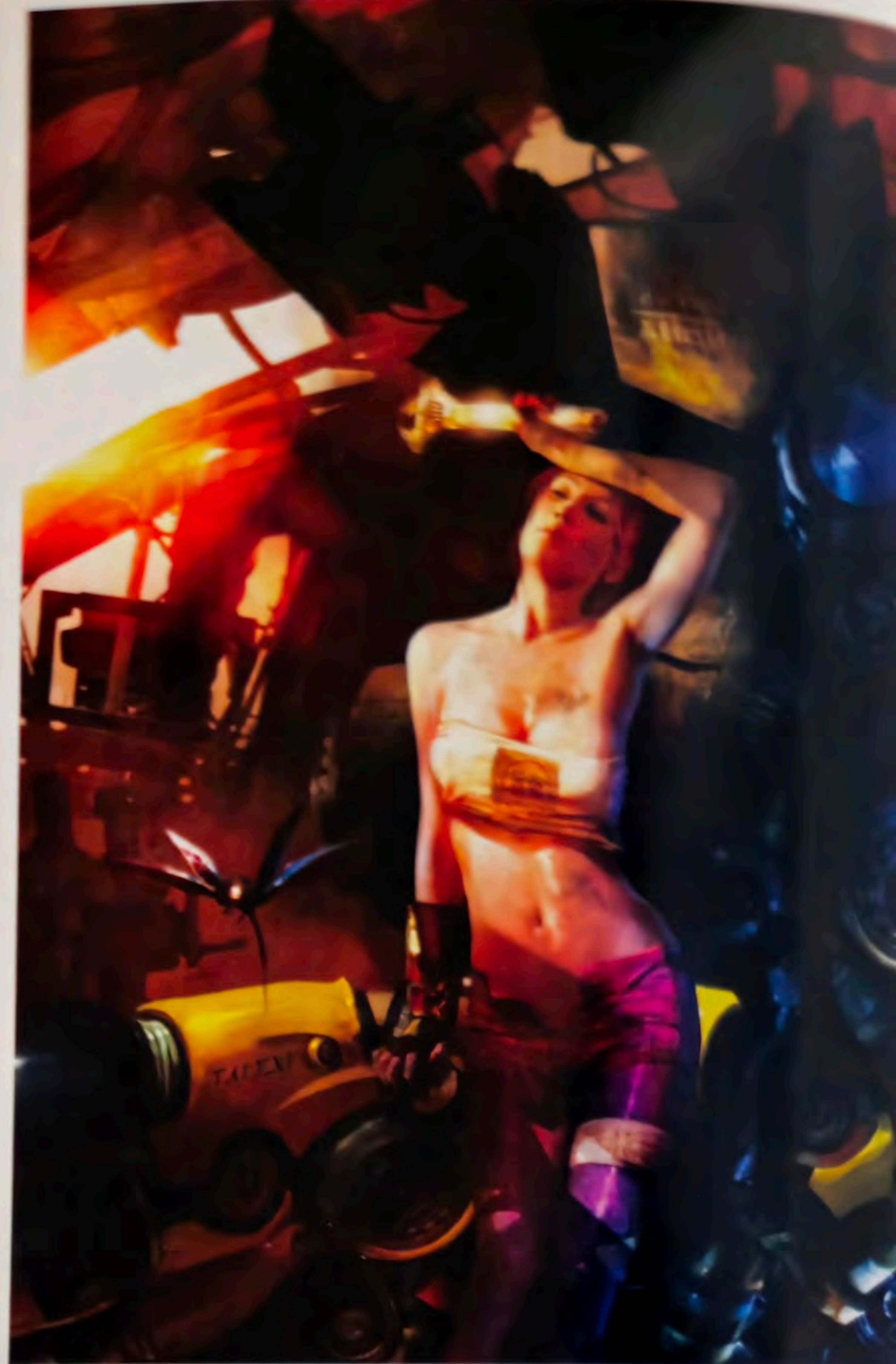
Brynn Metheney

Art director: Ian Dean Client: ImagineFX Title: Elegant Hunters Size: 14"x9" Medium: Photoshop CS3



João Ruas

Art Director: Alyson Waller Client: The London Times Title: Monsters
Size: 10.6"x8.7" Medium: Graphite, watercolor, gouache, digital



Alessandro "Talexi" Taini

Client: Namco Bandai Games
Title: Trip—Enslaved Medium: Photoshop



Yuta Onoda

Art director: Alice Cho Client: Wired Magazine
Title: Revelation Size: 10"x17" Medium: Mixed



John Hendrix

Art director: Michael Schnaidt Client: Entertainment Weekly
Title: Uncharted 2 Size: 8"x10" Medium: Ink/acrylic



Robert Carter

Art director: Tim Kelly Client: Northshore Magazine Title: Sgt. Shakespeare Size: 13.75"x20" Medium: Oil



Michael Whelan

Art Director: Irene Gallo *Client:* Tor.com *Title:* The Way of Kings *Size:* 40"x24" *Medium:* Acrylic on panel



Jesper Ejsing

Art Director: Jon Schindehette *Client:* Wizards of the Coast *Title:* Dungeon #389 [cover] *Size:* 11"x11"



Gregory Manchess

Art Director: Irene Gallo Client: Tor.com Title: Clockwork Fairies Size: 18"x20" Medium: Oil on linen



detail

Richard Anderson

Art Director: Daniel Dociu Client: ArenaNet Title: Knight March Size: 19"x12" Medium: Digital



Donato Giancola

Title: Mind Machine Size: 24"x18" Medium: Oil on panel

detail



Rick Berry

Client: A.R.T. Productions: *Cabaret* starring Amanda Palmer *Title:* To Absent Friends *Size:* 24"x48" *Medium:* Oil on panel



Sam Weber

Art Director: Jim Burke *Client:* Dellas Graphics *Title:* Oryx *Medium:* Acrylic/digital



Nigel Quarless

Client: Mixed Bag Mythography *Title:* Mixed Bag Mythography II *Size:* 12.5"x7.8" *Medium:* Graphite/digital



Igor Kieryluk

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Sangromancer *Medium:* Digital



Dan Dos Santos

Art Director: Irene Gallo Client: Tor.com Title: The Fires of Heaven Medium: Oil on board



Brian Despain

Title: No Man Size: 30"x40" Medium: Oil on wood panel



Jason Chalker

Title: Forbidden Love Size: 10"x15" Medium: Acrylic/digital type



Bill Carman

Client: Microvisions Title: Gondola Security Size: 5"x7" Medium: Acrylic



Mark A. Nelson

Client: Grazing Dinosaur Press Title: TT: Circle of Life
Size: 10.5"x14.5" Medium: Colored pencil on toned paper



Andrew Bawidamann

Client: www.bawidamann.com Title: Zero G Girl Size: 18"x24" Medium: Digital



Aleksi Briclot

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Aegis Angel *Medium:* Digital



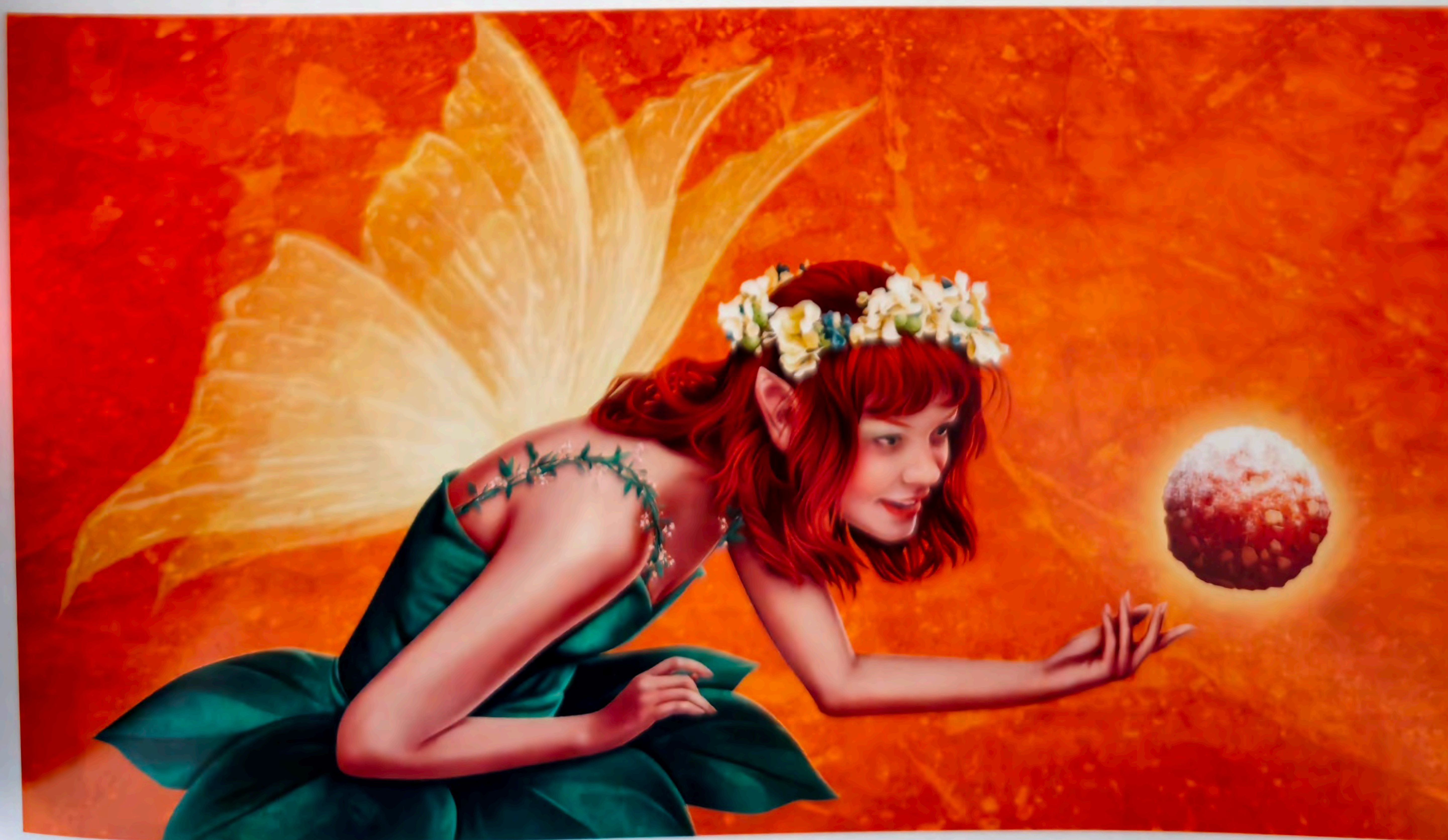
R. Ward Shipman

Title: Copper Dawn *Size:* 34"x22" *Medium:* Photography/digital



Howard Lyon

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Taste the Pain *Size:* 14"x10.2" *Medium:* Digital



Tracy Sabin

Client: Seafarer Baking Company *Title:* Sugar Plum *Size:* 12"x7.5" *Medium:* Digital



Gil Bruvel

Title: Road Trip #9: The Rally Size: 24"x24" Medium: Oil on board



Rick Berry

Title: Serafs Size: 24"x48" Medium: Oil on panel



Derek Stenning

Client: Born in Concrete Title: A.R.A.R.I.T.A Size: 23"x13" Medium: Mixed



Sho Murase

Title: Pink Size: 18"x25" Medium: Graphite/digital color



Chris Beatrice

Title: The White Bear Size: 11"x13.5" Medium: Digital



Paul Bonner

Art Director: Theo Bergquist Client: Riotminds Title: Jarntunga Size: 35x49cm Medium: Watercolor



Wayne Reynolds

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast
Title: Feed the Machine *Medium:* Acrylic



William Stout

Art Director: Arnie Fenner *Client:* Andrews McMeel Publishing
Title: Pumpkin Brains *Medium:* Oil on board



David Ho

Client: Pop Gallery Sante Fe *Title:* Where Sparrows Run to Hide *Size:* 30"x24" *Medium:* Mixed



Michael C. Hayes

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Distress *Size:* 18"x13" *Medium:* Oil on paper on board



Jason Stokes

Client: Future Poly *Title:* Desert Bridge *Size:* 16"x9" *Medium:* Photoshop



Dan L. Henderson

Title: SAP Size: 20"x26" Medium: Chacoal on paper



David Crust

Client: Crustdesign Title: Sushi Size: 12"x18" Medium: Ink/digital



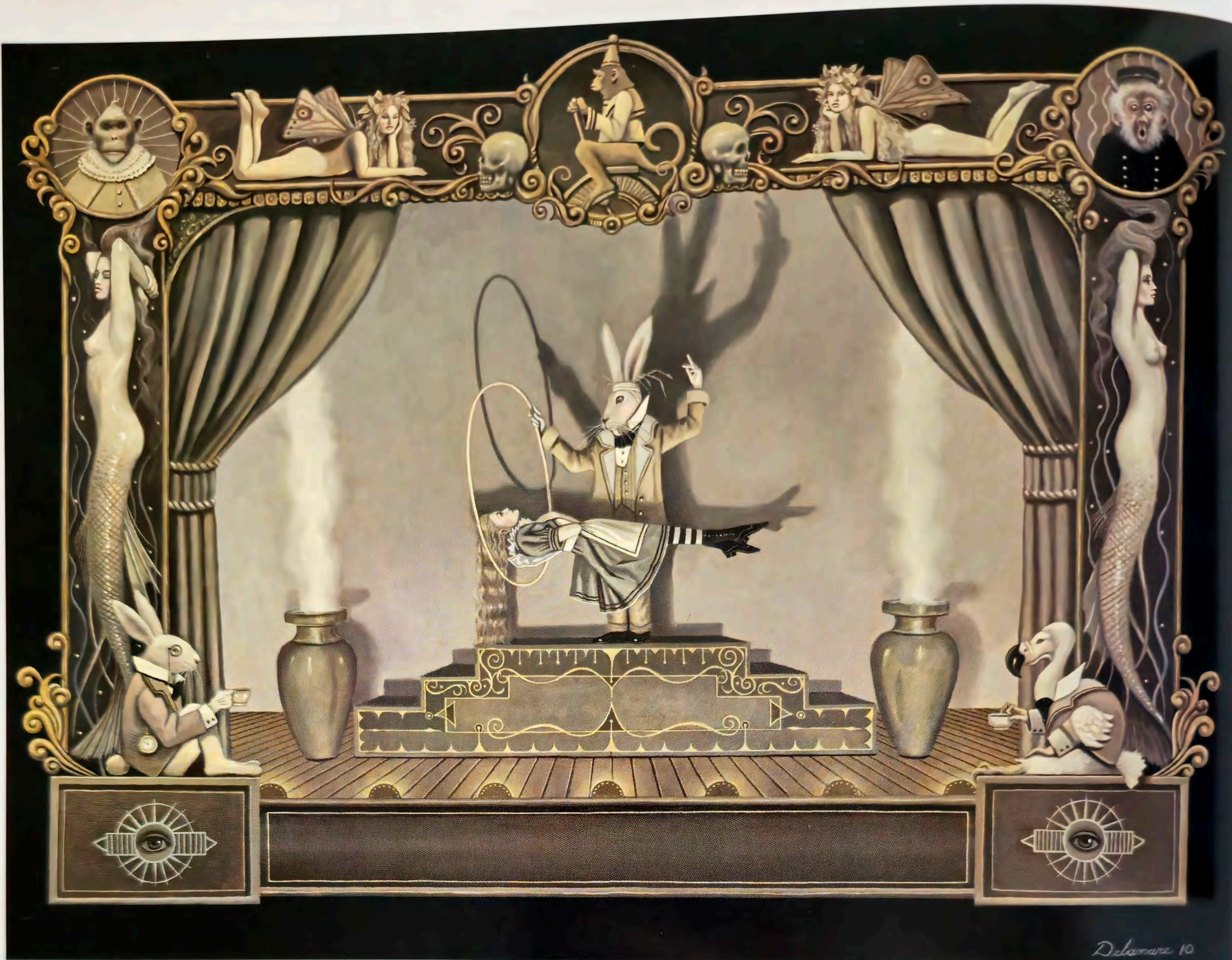
Aaron Jasinski

Client: Screaming Sky Gallery Title: Maneater Size: 30"x24" Medium: Acrylic on wood



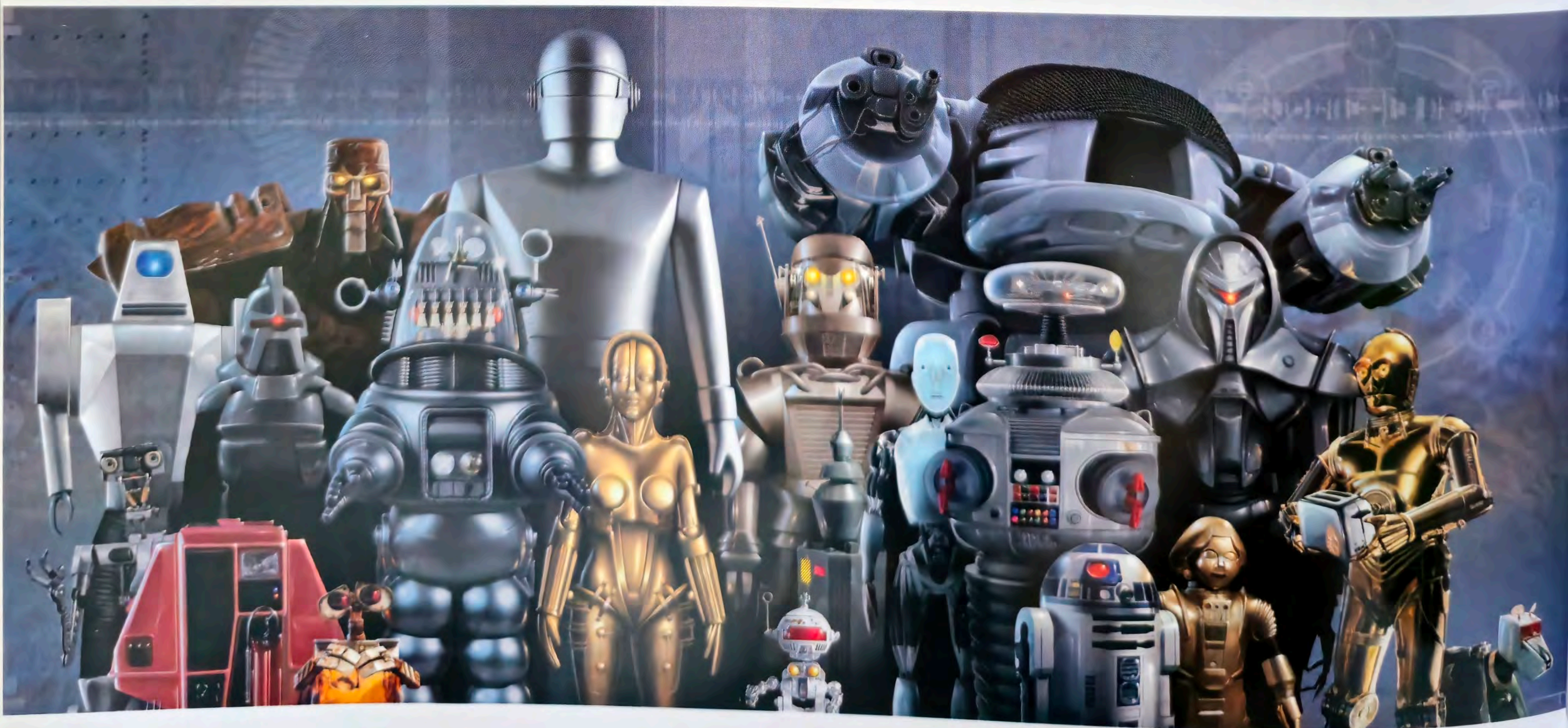
Scott Bakal

Art Director: Stephen Gardner Client: Society of Illustrators Title: Red Fish Size: 18"x24" Medium: Acrylic/ink



David Delamare

Art Director: Wendy Ice Client: Bad Monkey Productions Title: The Levitation Size: 40"x30" Medium: Oil on canvas



Tim W. Kuzniar

Title: Toasters Size: 16"x8" Medium: Digital



Scott Gustafson

Art Director: Tammy Severe Client: Ed-Comm, LLC/National Geographic Title: Woodland Santas Size: 28"x20" Medium: Oil



Chris Buzelli

Art Director: Lar Buri Client: DDB Berlin Title: The Tale of Clumsy Atomic Size: 26"x16" Medium: Oil on board



Brian Despain

Title: The Deference Engine Size: 30"x40" Medium: Oil on wood panel



Steven Belledin

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Surrender Size: 16"x20" Medium: Oil



Eric Joyner

Client: Sanrio *Title:* Hello Topiary *Size:* 40"x28" *Medium:* Oil on panel



Andrew Mitchell

Client: Black & White & Red All Over 2010 Calendar *Title:* Lost in Manhattan *Size:* 7"x5.5" *Medium:* Ink/watercolor



David Delamare

Art Director: Wendy Ice Client: Bad Monkey Productions Title: The Spinning Web Size: 40"x30" Medium: Oil on canvas



Scott Brundage

Art Director: Irene Gallo Title: Tor.com Title: Ada Lovelace Day Medium: Watercolor



Chris Gall

Client: Kids Need To Read Calendar Title: Velocitractor Size: 12"x9" Medium: Scratchboard/digital color



Peter Diamond

Art Director: Michael Gray Kimber Client: Michael Gray Kimber Title: Treading Water Size: 14.5"x11.5" Medium: Ink/digital



Julie Bell

Client: Workman Publishing Title: Transformer
Size: 18"x24" Medium: Oil on masonite



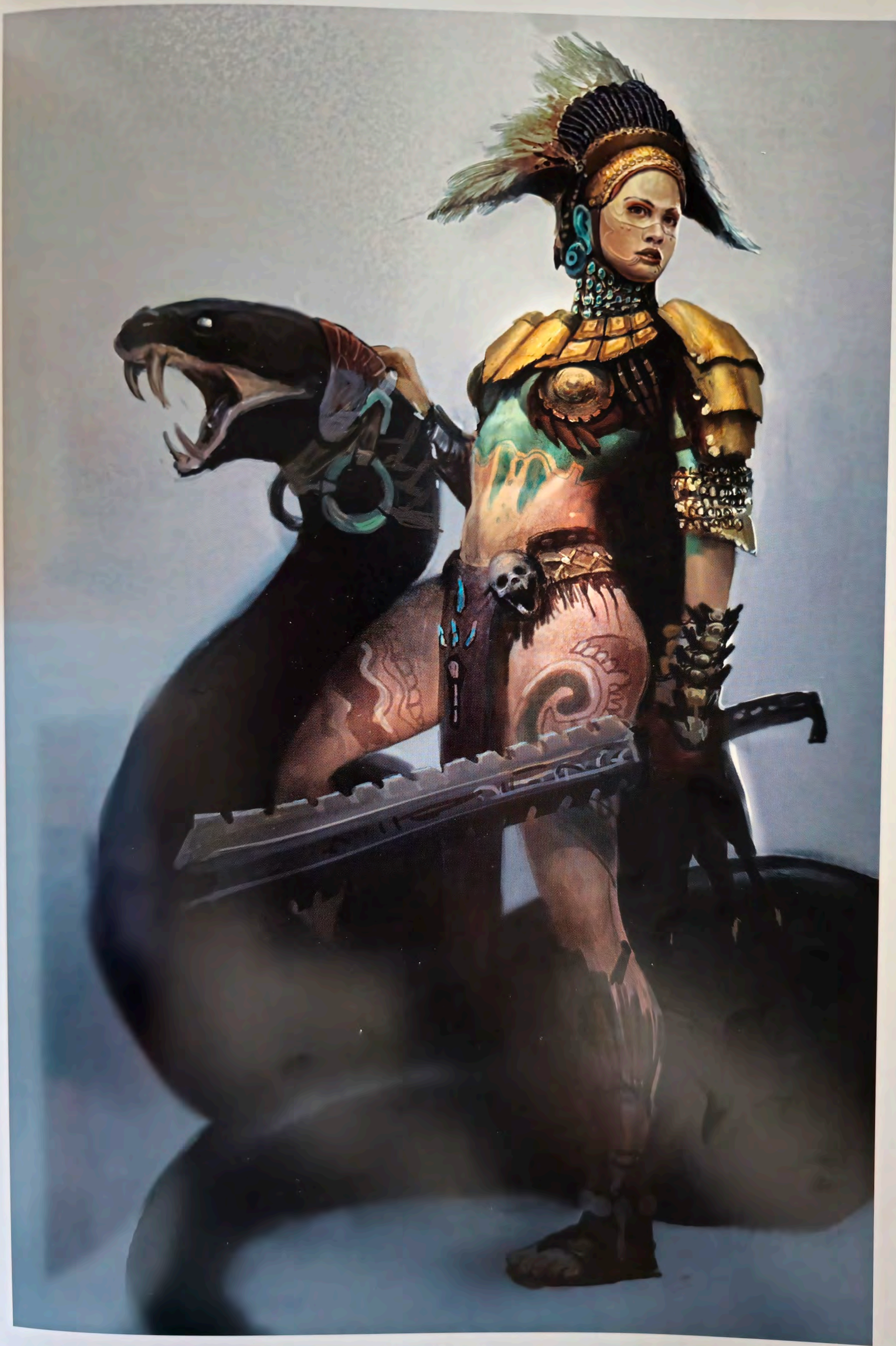
Frank Cho

Colorist: Brandon Peterson Title: Queen's Bath
Size: 14"x21" Medium: Ballpoint pen/digital color



Terese Nielsen

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Basandra, Battle Seraph Medium: Mixed



Anthony Francisco

Title: ER: Snake Princess *Medium:* Digital



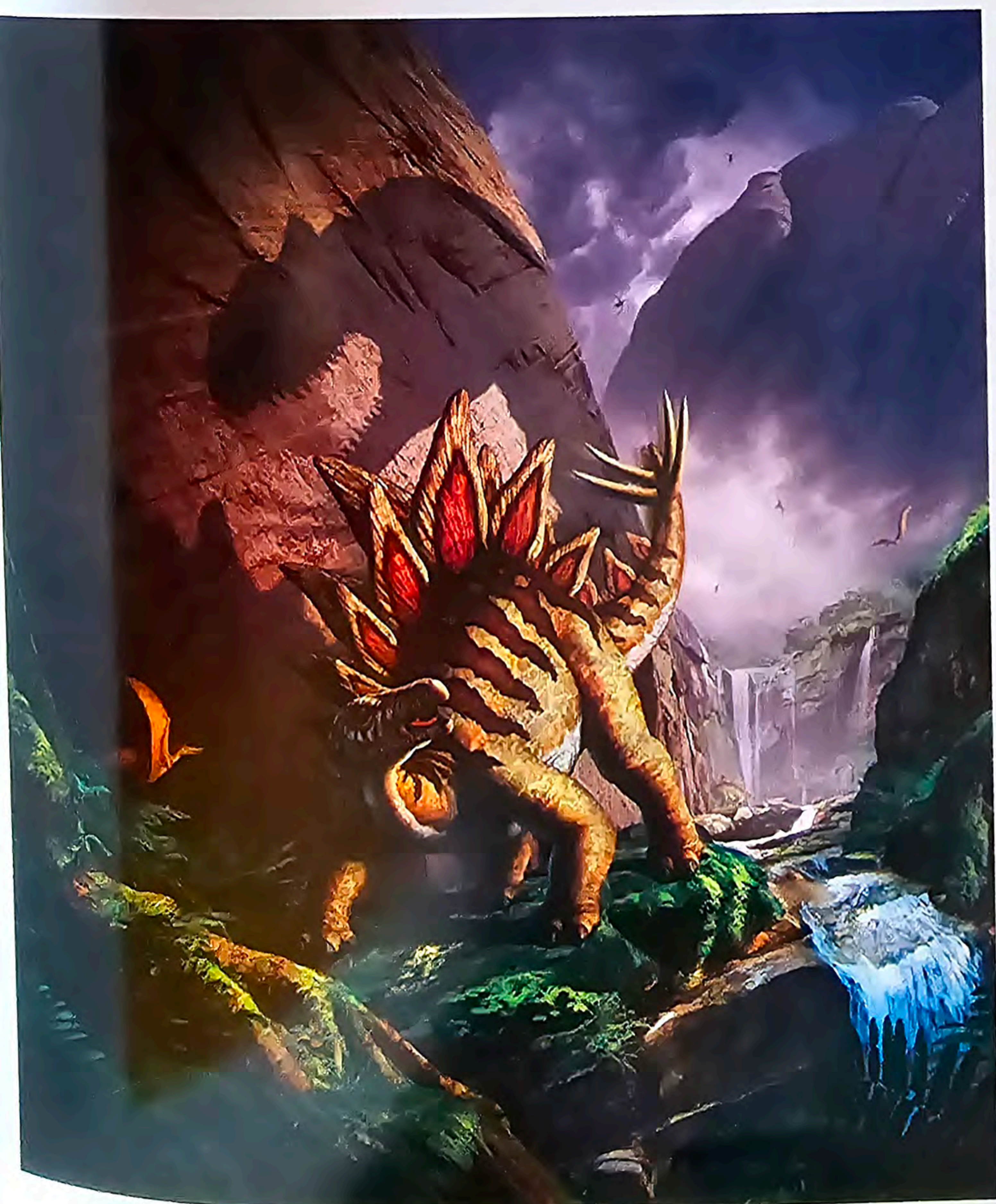
Mark A. Nelson

Client: Grazing Dinosaur Press *Title:* RHTT: Prytania *Size:* 11"x16" *Medium:* Pencil/digital color



Aleksi Briclot

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Primordial Hydra Medium: Digital



Jerry Lofaro

Client: The Mountain Title: Against the Wall Medium: Digital



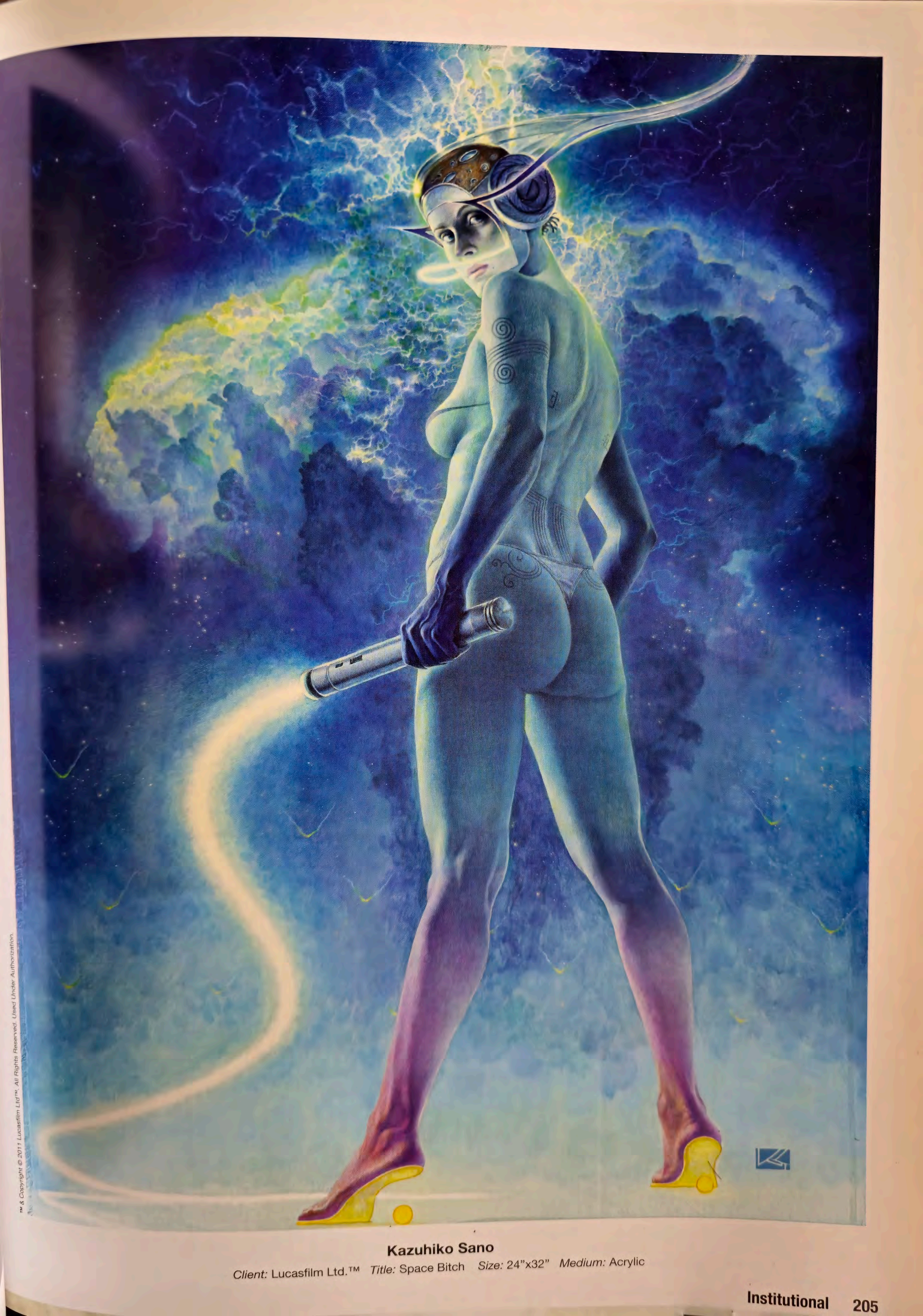
Konatsu

Art Director: Mark Nagata Client: Max Toy Co. Size: 15"x20" Medium: Ink



Michael Komark

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Elspeth Tírel Medium: Digital



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Kazuhiko Sano

Client: Lucasfilm Ltd.™ Title: Space Bitch Size: 24"x32" Medium: Acrylic



Jeff Wack

Client: Sensuous Muse Collection *Title:* Leda and the Swan *Size:* 16"x28" *Medium:* Digital



Sho Murase

Client: Artblocks for Ghana Title: "Yeey, going back home" Size: 10"x10" Medium: Mixed



Jeff Wack

Title: The Moon Size: 16"x28" Medium: Digital



Howard Lyon

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Guide of the Souls Size: 14"x10.2" Medium: Digital



Andrew Olson

Art Director: David Kubalak/Brad Crow *Client:* Robot Entertainment
Title: The Last Unicorn *Medium:* Digital



Lars Grant-West

Client: Pat & Jeannie Wilshire *Title:* Pact of the Blind
Size: 24"x36" *Medium:* Oil on canvas



Patrick J. Jones

Client: PJArtworks.com *Title:* The Lost World *Size:* 18.5"x25" *Medium:* Oil



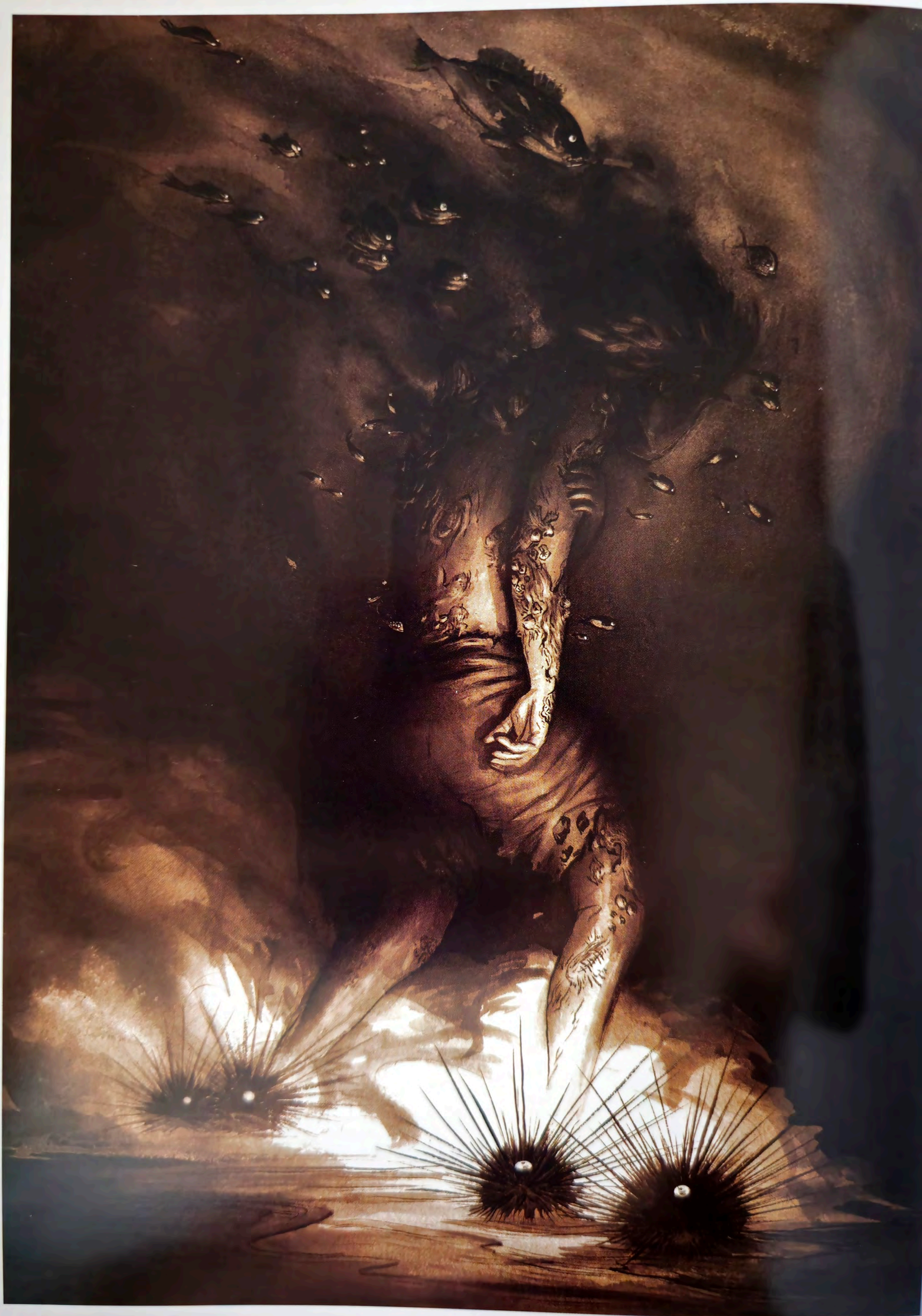
Richard Anderson

Art Director: Daniel Dociu *Client:* ArenaNet
Title: Minotaur Shadow *Size:* 12"x19" *Medium:* Digital



Patrick J. Jones

Client: PJArtworks.com Title: Valley of the Serpent Size: 18.5"x25" Medium: Oil

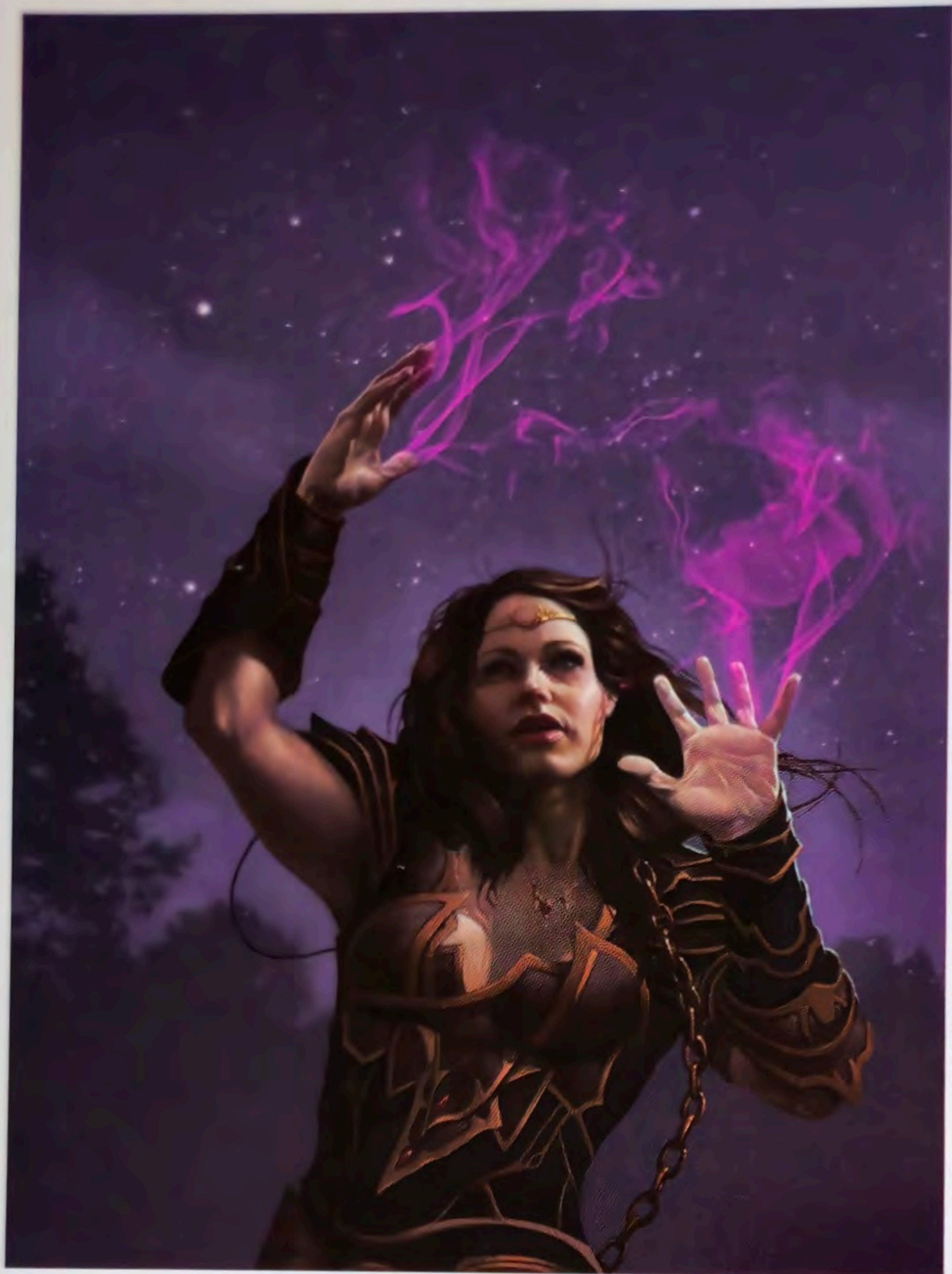


Michael Manomivibul
Title: Journey Medium: Sumi ink



Corinne Reid

Title: Wild Dog Size: 12.5"x18" Medium: Digital



John Stanko

Art Director: Derek Herring Client: Sony Online Entertainment
Title: Luck of the Stars Size: 20"x30" Medium: Digital



D. Alexander Gregory

Art Director: Jeremy Jarvis Client: Wizards of the Coast
Title: Chandra, The Firebrand Medium: Digital



Edward Binkley

Title: His Majesty's (2nd) Most Esteemed Royal-Pet Walker Size: 19"x15" Medium: Digital



D. Alexander Gregory

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Jace, Memory Adept *Medium:* Digital



Derek Stenning

Client: Born in Concrete *Title:* Dystopic *Size:* 24"x36" *Medium:* Mixed



Jiema

Title: The Ladder Size: 45x66cm Medium: Digital



Rebecca Guay

Title: Pandora Size: 23"x30" Medium: Ink/pencil/mixed

UNPUBLISHED / SILVER AWARD



J.S. Rossbach

Title: White Heat Size: 29x39cm Medium: Watercolor



Scott Brundage

Title: Tigers Have Striped Skin, Not Just Striped Fur Size: 10.25"x10.25" Medium: Watercolor



Kei Acedera

Title: Cheshire Surprise Size: 18"x24" Medium: Gouache on paper



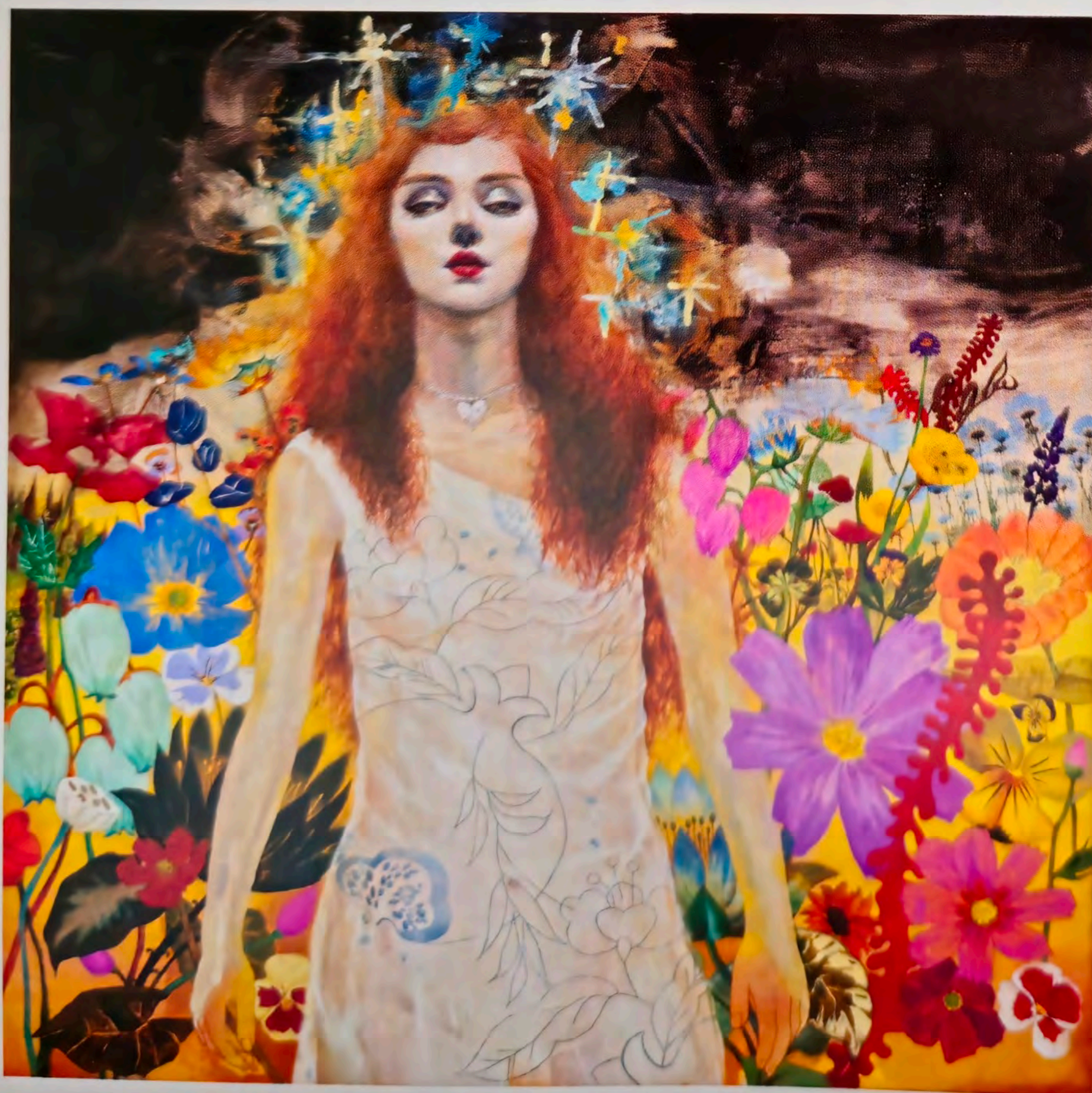
Scott Altmann

Title: Hatch Size: 16"x20" Medium: Oil on panel



Christopher Moeller

Title: Diana Size: 30"x40" Medium: Acrylic



Miran Kim

Title: The Empress Size: 36"x36" Medium: Acrylic on canvas



Marc Scheff

Title: Me King Medium: Digital



Barron Storey

Art Director: Carl Wyckaert Client: Carl Wyckaert/Petits Papiers Title: Judgement Size: 14.5"x22.5" Medium: Mixed



Jim Burns

Title: The Homuncularium Size: 32"x25" Medium: Acrylic on canvas



Allen Song

Title: Arrival Medium: Digital



Michael Phillippi

Client: Sloth Productions LLC *Title:* Moving On *Size:* 11.5"x9" *Medium:* Digital



Robin Chyo

Title: The Slumbering Isles of Vasty *Medium:* Digital



Steven Tabbutt

Title: Tourist Size: 12.5"x16.8" Medium: Mixed



Kelley Hensing

Title: Time Killer Size: 18"x24" Medium: Oil on board



Jerome Podwil

Title: A Little Night Music Size: 25.5"x39" Medium: Oil



Mark Zug

Title: Argon Size: 24"x24" Medium: Oil on canvas



Jeremy Enecio

Title: Skin Deep Size: 16"x20" Medium: Acrylic/watercolor



Emerson Tung

Title: Robot Love Size: 18"x24" Medium: Oil on canvas



Kirk Reinert

Client: Animazing Gallery NYC: Hootch, Cooch, & Scootchin' Show

Title: The Devil's Music Size: 30"x40" Medium: Acrylic



Scott Bakal

Client: Space 242 Gallery Title: Two Alien Robots
(and the Hope For Real Existence) Size: 11"x14" Medium: Mixed



Kei Acedera

Title: Advice from Caterpillar Size: 18"x24" Medium: Gouache/oil



Adam Volker

Title: Austin, TX Size: 11"x16" Medium: Ink/digital



Gregory Manchess

Client: Earth: Fragile Planet Show *Title:* Commitment *Size:* 30"x29" *Medium:* Oil on linen



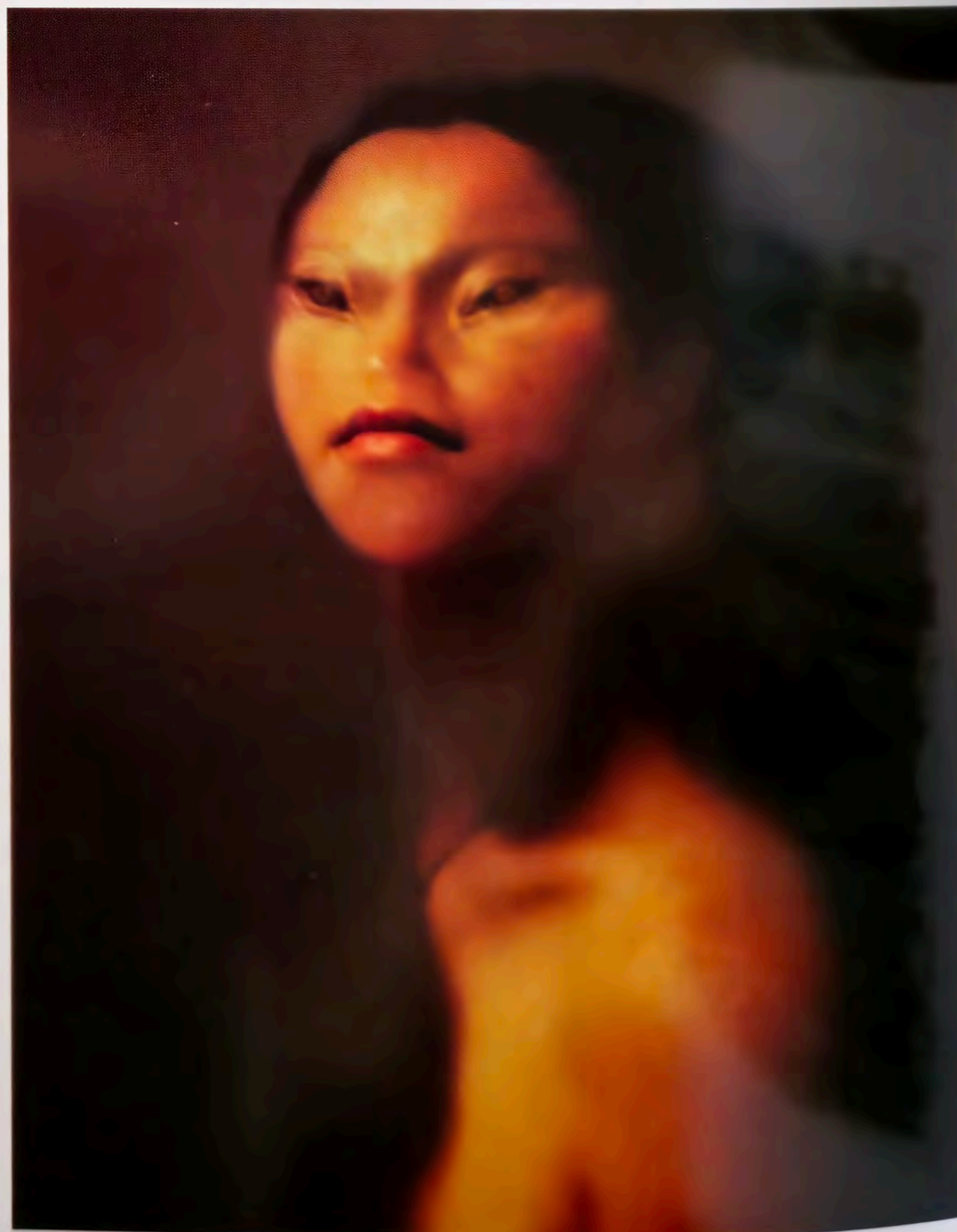
Tanya Wheeler

Title: Dionaea *Medium:* Digital



Julie Dillon

Title: Diver's Haul *Size:* 8"x10" *Medium:* Photoshop



John Mahoney

Title: Breathless *Size:* 10"x13.5" *Medium:* Mixed



Solongo Monkhooroi

Title: White Night Size: 36"x24" Medium: Acrylic



Jessica Shirley

Title: The Selkie Size: 16.25"x8" Medium: Watercolor



Sam Bosma

Client: Picture Book Report *Title:* The Great Goblin *Size:* 17"x12.5" *Medium:* Digital



Augie Pagan

Title: Robots on the Horizon *Size:* 6'x2' *Medium:* Acrylic on masonite



Dave Dorman

Title: Winter Warrior Size: 24"x36" Medium: Oil/acrylic



John Brosio

Title: Jerk in a Road Size: 36"x36" Medium: Oil on canvas



Jerome Podwil

Title: Aviary Size: 38"x19.25" Medium: Oil



John Brosio

Title: Fatigue Size: 60"x48" Medium: Oil on canvas



Justin Gerard

Title: T.S.I. No.1 Size: 16"x20" Medium: Watercolor/oil/digital



Marjon Fatemizadeh Aucoin

Title: An The Swam Among Threads of Gold Size: 24"x24" Medium: Oil



J.S. Choi

Title: La Belle Au Bois Dormant Size: 16.9"x29.8" Medium: Digital



Aly Fell

Title: The Winter Queen Medium: Digital



Kurt Huggins/Zelda Devon

Client: Illustration Friday Title: Gathering Wool Medium: Digital



Diosdado Mondero

Title: Kabuki Kato Medium: Digital



John D. Dawson



Heather Theurer

Title: Temptation Size: 24"x48" Medium: Oil on canvas



Tristan Elwell

Title: Morgana Size: 8"x17" Medium: Oil on board





Michele Moen

Title: Shadow Rabbit Size: 30"x28" Medium: Oil/digital



J.S. Rossbach

Title: Guts Size: 35.5x52cm Medium: Watercolor



Craig Phillips

Title: Day Dreams Medium: Ink/digital CS2



Chris B. Murray

Title: Radio Dead Size: 9"x12" Medium: Acrylic



Ron Spears

Title: Minotaur Size: 14"x12" Medium: Oil on board



Peter Oedekoven

Title: Stranded Size: 20"x10" Medium: Photoshop



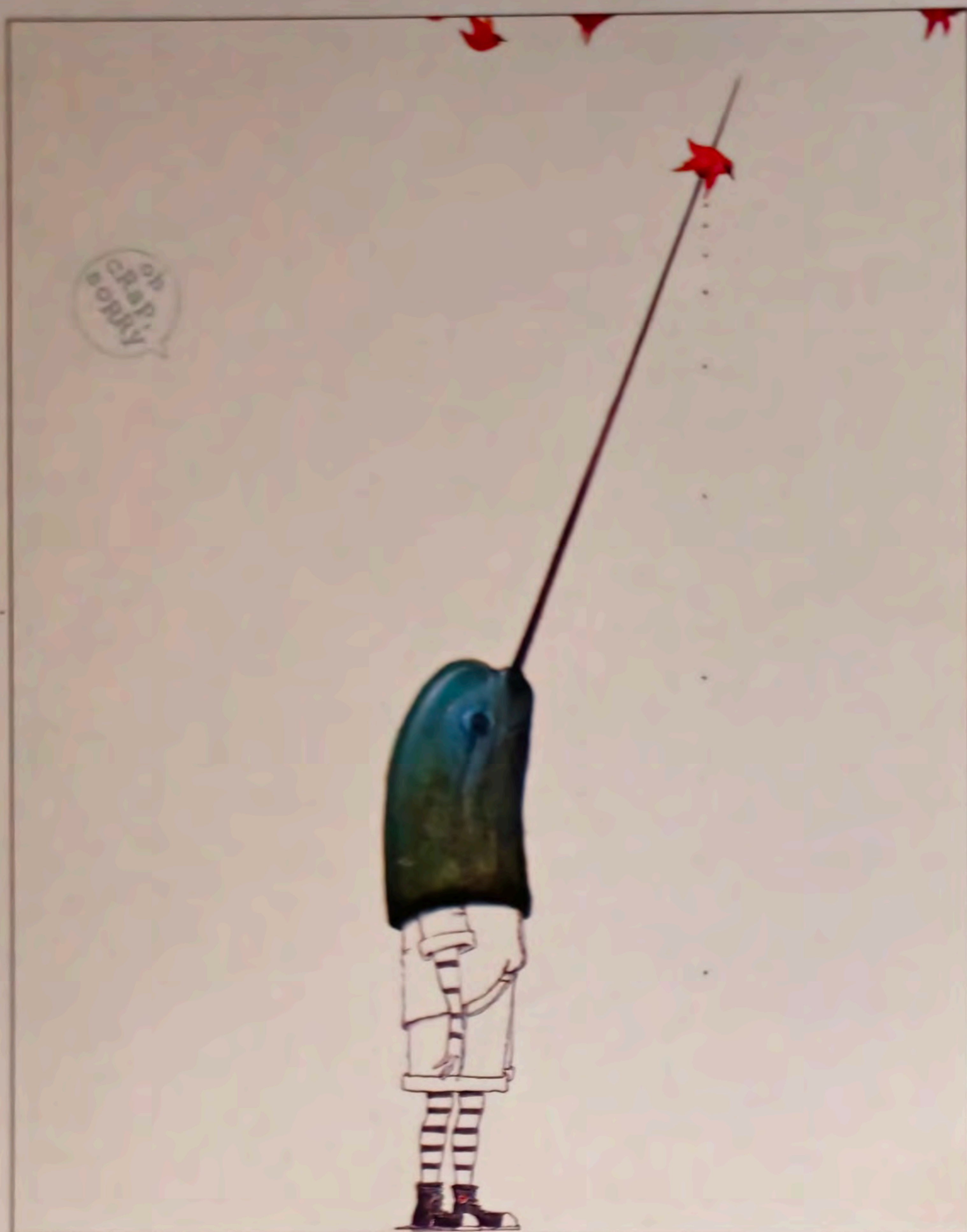
Lars Grant-West

Title: Autumn Dragon Size: 30"x22" Medium: Oil on canvas



Kurt Huggins/Zelda Devon

Client: Pearson Education Title: Black Death Medium: Digital



Bill Carman

Title: Oh Crap, Sorry Size: 8.5"x11" Medium: Mixed



Jim Mahfood

Title: I Danced With a Zombie 1976 Size: 11"x14" Medium: Ink



Ryan Nicholas

Title: Rainy Friends Size: 11"x14" Medium: Digital



Burton Gray

Title: Blue Gold: Fantasia No. 1 Size: 40"x60" Medium: Digital



Jim Mahfood

Colorist: Jose Garibaldi Title: Aqua Chair Girl Size: 11"x17" Medium: Ink



Deseo

Title: Fusion Size: 17"x14" Medium: Pencil/acrylic/digital



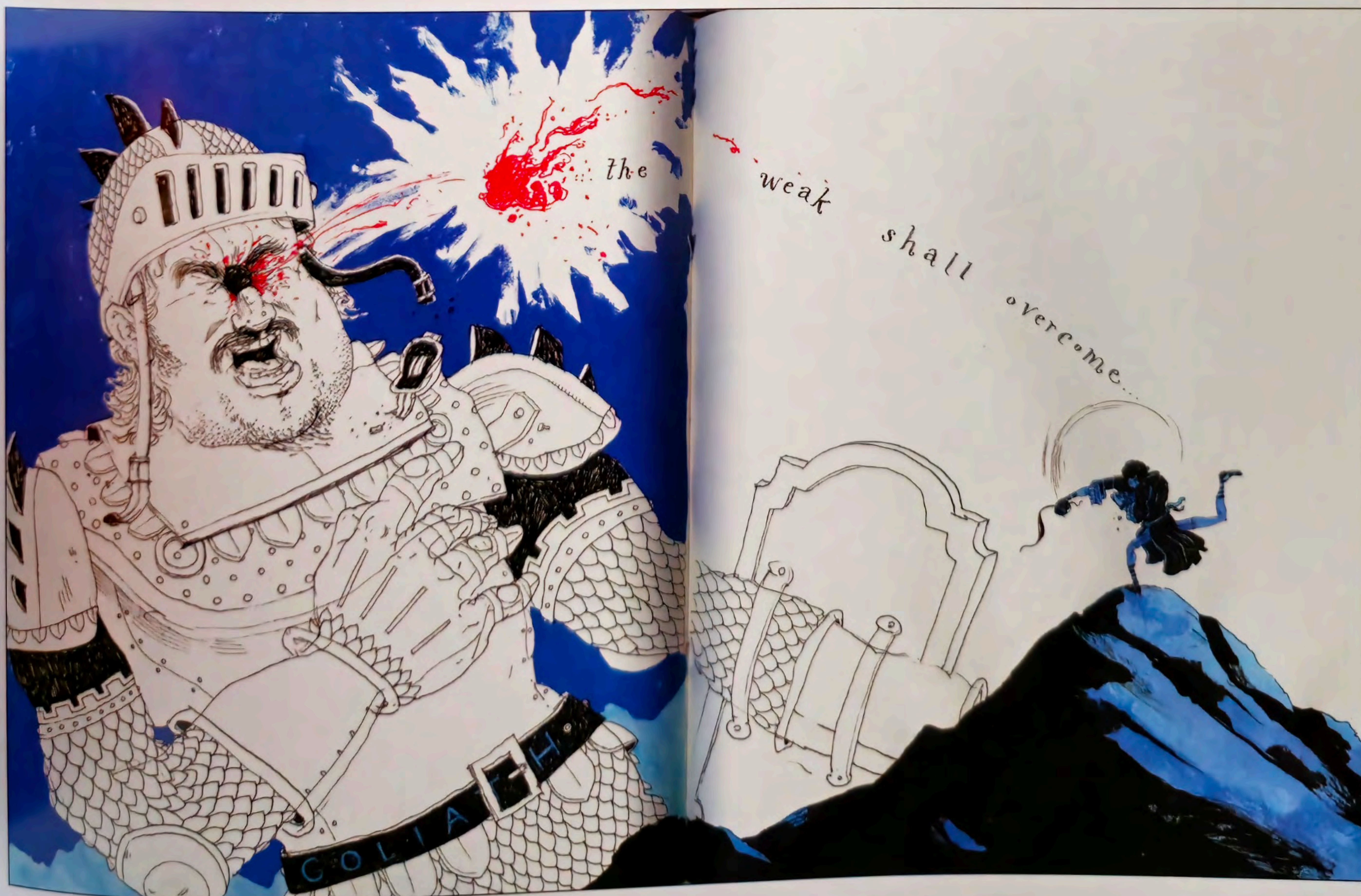
Marc Gabbana

Title: Clown Apocalypse Size: 34"x20" Medium: Acrylic



Jon Foster

Client: Gallery Nucleus Title: Creeping Suspicion Medium: Digital



John Hendrix

Title: Goliath Goes Down Size: 16"x12" Medium: Ink/mixed [sketchbook drawing]



Annie Wu

Title: The Birds Size: 11"x14" Medium: Digital



Katya Tal

Title: A Melancholy Princess and a Wicked Dog

Size: 9"x16" Medium: Digital



Cam de Leon

Client: happypencil.com Title: The Kiss Size: 12"x12" Medium: Oil



Mark E. Miltz

Title: The Rising Muse Size: 40"x37" Medium: Oil on canvas



Ryan Mauskopf

Title: Farewell Size: 12"x22" Medium: Digital



Mark E. Miltz

Title: American Otaku Size: 24"x36" Medium: Oil



Rongrong Wang

Title: Technomage Vs War General Medium: Photoshop



Rongrong Wang

Title: Ocean Medium: Photoshop



Eric Fortune

Title: Luna Size: 16.5"x26" Medium: Acrylic



Eric Fortune

Title: Saying Goodnight Size: 22"x30" Medium: Acrylic



Ritche Sacilioc

Title: Week Night Medium: Digital



Eric Fortune

Title: The Vanishing Size: 22"x30" Medium: Acrylic



Joshua Rizer

Title: Down, Down, and Away Size: 48"x36" Medium: Oil on canvas



Richard Yot

Title: Into the Past Size: 12"x8" Medium: Digital



Clark Huggins

Title: Smuggler's Cove Size: 14"x10" Medium: Digital



Tony Weinstock

Title: YES! Size: 10"x7" Medium: Digital



Misa Tsutsui

Title: Gekko Girl Size: 15.7"x31.5" Medium: Digital



Yukari Masuike

Title: Fairy Cavalryman Size: 3508x4961pix Medium: Photoshop



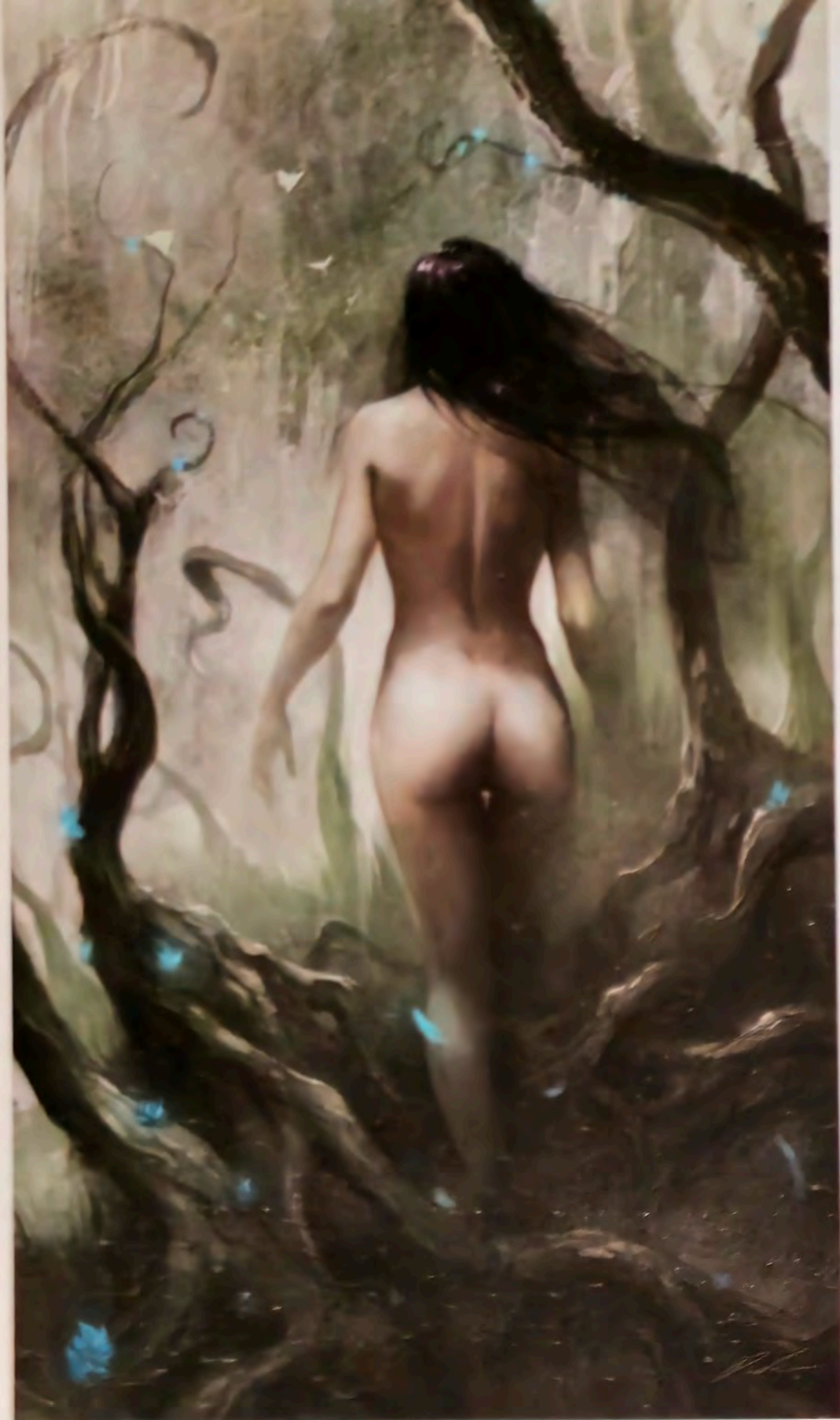
Zach Montoya

Title: Between Threads Size: 16"x7.5" Medium: Digital



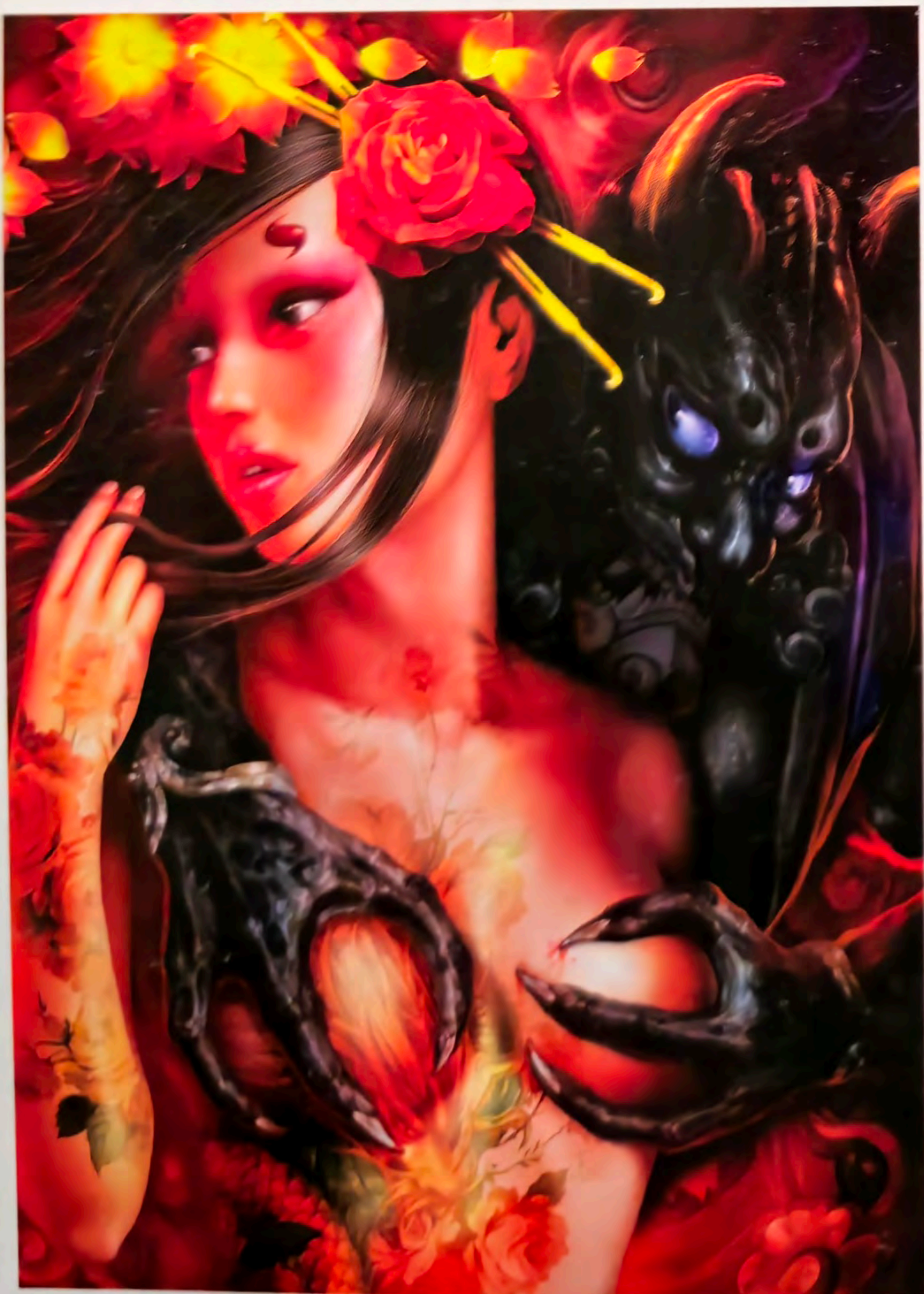
Yukari Masuike

Title: Sleep Down *Size:* 3660x5100pix *Medium:* Photoshop



Daarken

Title: Into the Beautiful Grim Size: 9"x16" Medium: Photoshop



Jianyi Zhang

Title: Prajna Size: 2480x3425pix Medium: Digital



Jaime Zollars

Title: Living Water Size: 10"x8" Medium: Graphite



Brian Despain

Title: Autumn Kings Size: 11"x14" Medium: Oil on wood panel



Steven Kenny

Title: Unification Size: 36"x48" Medium: Oil on canvas



Bruce Holwerda

Title: Download In Progress Size: 60"x36" Medium: Acrylic



Nicholas McNally

Title: Shirayuki Size: 12"x9" Medium: Acrylic



Nekro

Title: Music For My Eyes Medium: Digital



Wayne Haag

Title: Sky Burial #1 Size: 40"x15" Medium: Oil on canvas



Chris Guarino

Title: The Bee Queen Size: 33"x48" Medium: Photoshop



Dave McKean

Art Director: Allen Spiegel Designer: Dave McKean Client: Hourglass Title: Nitrate: Nosferatu Size: 4'x4' Medium: Mixed



Nate Furman

Title: The Three Fates *Size:* 5"x7" *Medium:* Digital



Bruce Holwerda

Title: Humming Bird Feeder *Size:* 17"x22" *Medium:* Acrylic



Mia

Client: Corey Helford Gallery *Title:* The Priestess *Size:* 48"x36" *Medium:* Acrylic on wood



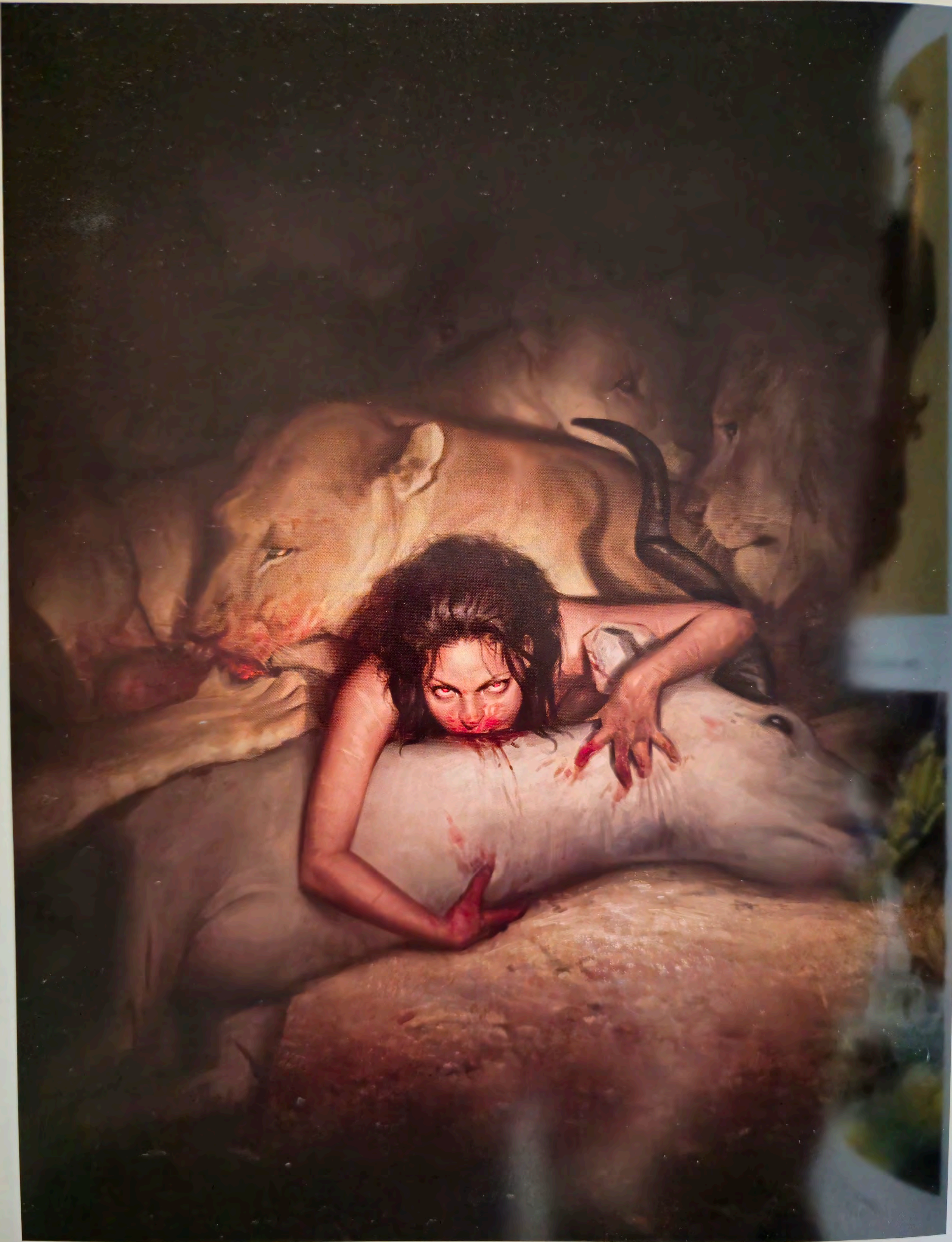
Tran Nguyen

Title: If the World Keeps Churning, Turning *Size:* 16"x13" *Medium:* Acrylic/colored pencil



Edward Kinsella

Client: Gallery Nucleus *Title:* Winter 1 *Size:* 18"x12" *Medium:* Ink/gouache



Karla Ortiz

Title: The First Hunt Size: 8.5"x11" Medium: Digital



Abital I. Larson

Title: Death and the Maiden Size: 9"x13" Medium: Mixed



Matt Stewart

Client: Bill Johnson Title: Waterfall Dragons
Size: 32"x40" Medium: Oil on board



Lindsey Messecar

Title: Dungeon Delve Size: 10.5"x22.5" Medium: Oil on board



Cory Godbey

Title: The Gryphon Size: 16"x20" Medium: Watercolor/digital



Omar Rayyan

Title: Acorn Brandy Size: 10"x14" Medium: Watercolor



Omar Rayyan

Title: Full Gallop Size: 14"x11" Medium: Watercolor



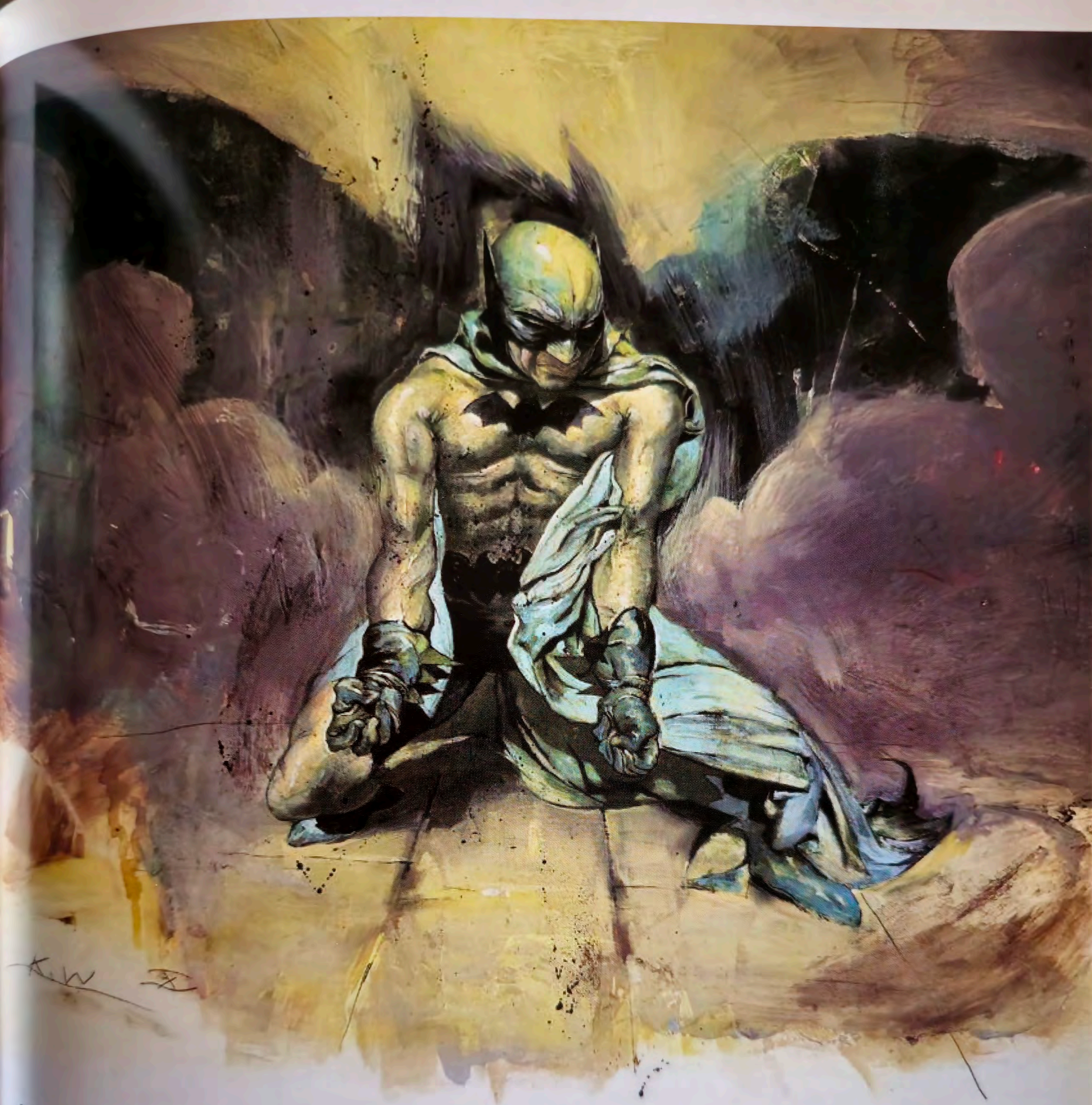
Omar Rayyan

Title: The Favorite Size: 16"x20" Medium: Oil on panel



Sean Andrew Murray

Title: Wizard Alley Medium: Digital



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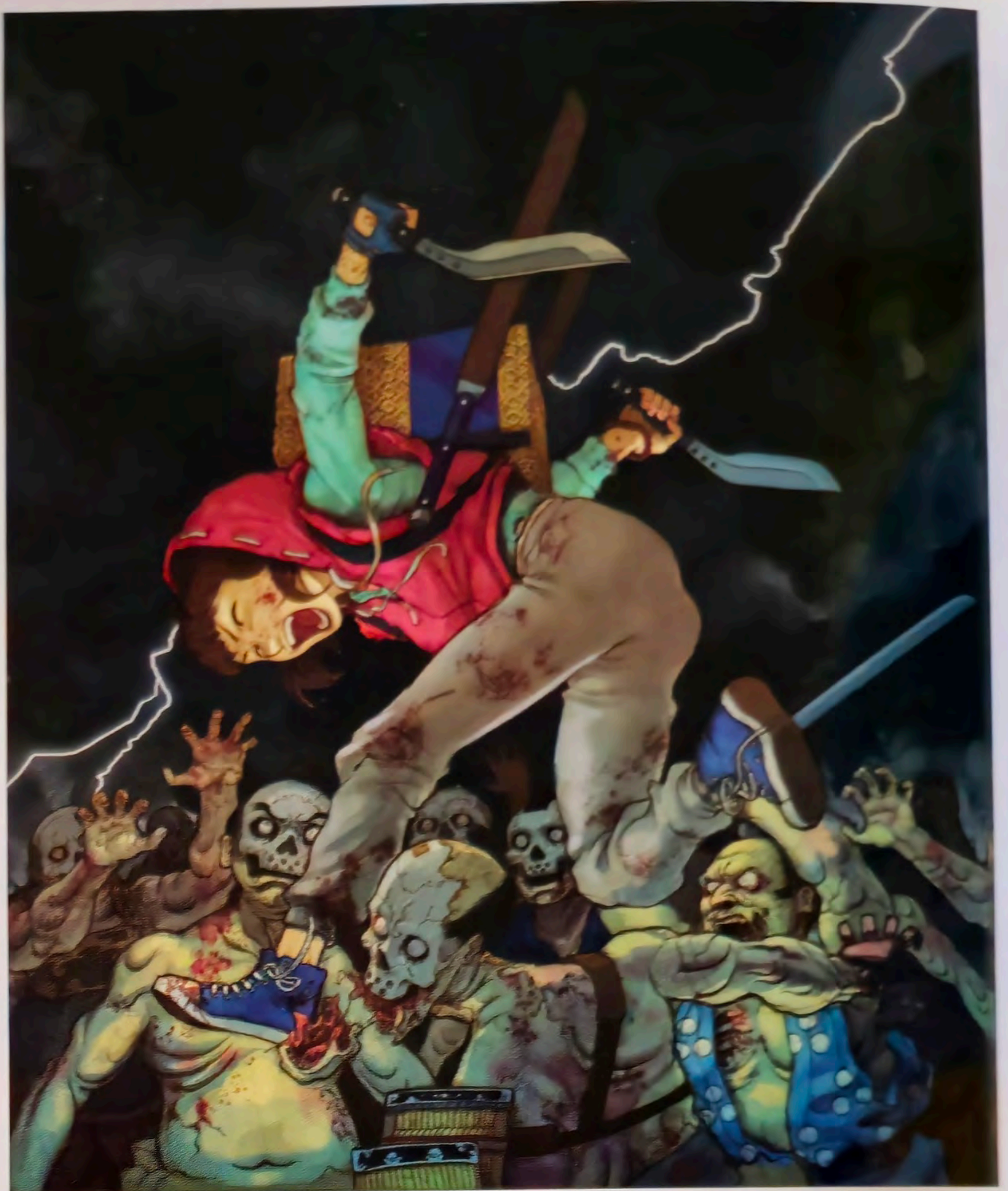
Kent Williams

Art Director: Greg Spatz Client: Greg and Yvette Spatz Size: 25"x22" Medium: Watercolor/oil/mixed on paper



James Ng

Title: Key Keeper Size: 11.5"x16.5" Medium: Pencil/digital



Deseo

Title: The Last Spark Size: 14"x17" Medium: Pencil/digital



Victo Ngai

Title: Lost in Translation Size: 10.5"x14" Medium: Mixed



Brad Parker

Title: The Kreature from Kona Size: 11"x14" Medium: Acrylic on canvas



Kevin Molen

Client: The Aftermath Project Title: Dewey Dog Medium: Digital



Tohru Patrick Awa

Client: Picture Book Project Foundation

Title: Innocent When You Dream *Medium:* Acrylic on wood



L.D. Austin

Title: The Egg Thief *Medium:* Digital



Antoine Revoy

Title: The Seed *Size:* 15.25"x11.5" *Medium:* Ink/digital color



Fiona Meng

Title: Crane Fairy *Size:* 11"x14" *Medium:* Photoshop



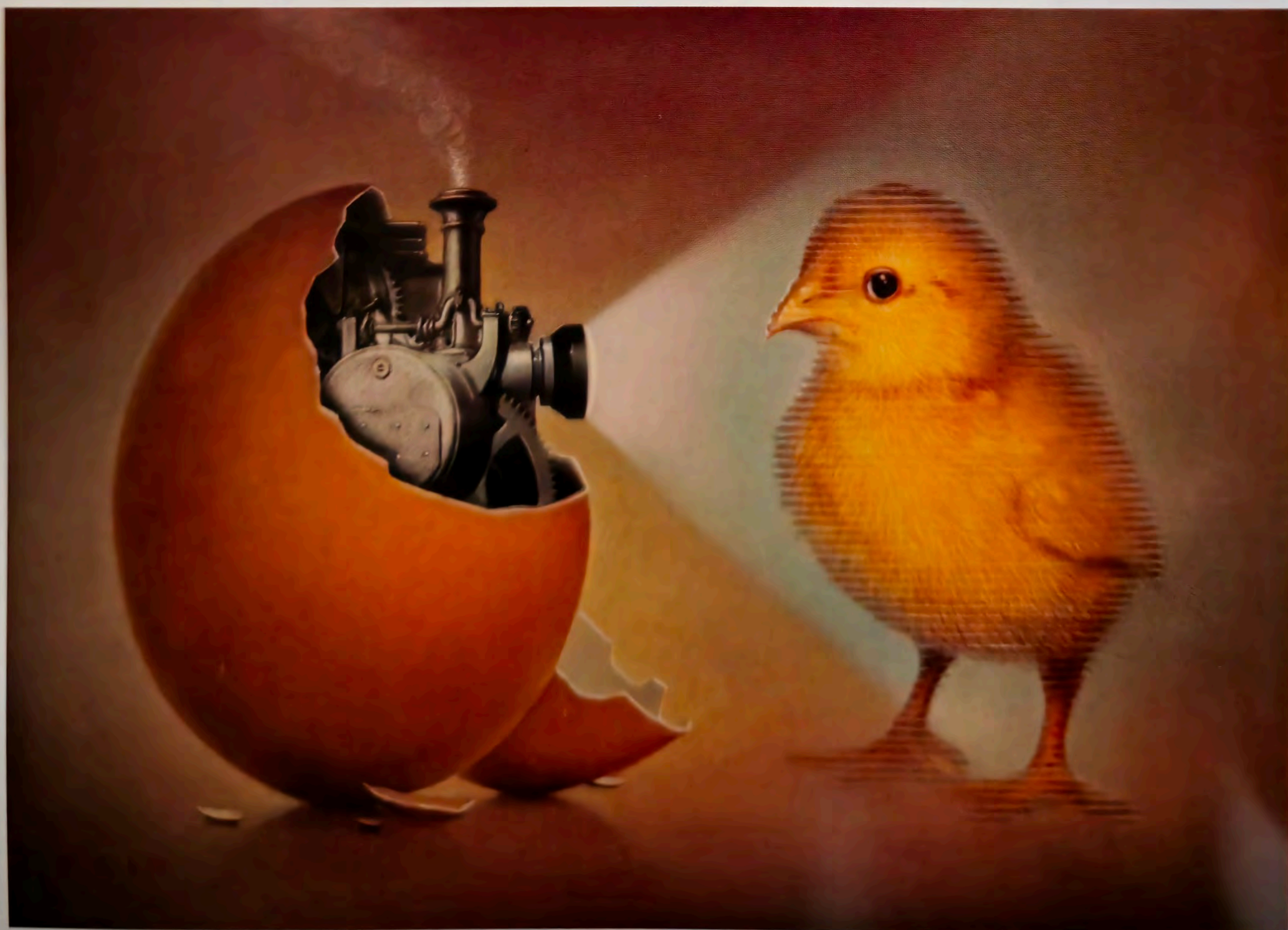
Victor Chalfant

Title: The Matchstick Man Medium: Photography/digital



Nina Pak

Title: Tribute Medium: Mixed/digital



Tim O'Brien

Art Director: Tim O'Brien/Irene Gallo Client: Society of Illustrators/Microvisions Title: Chicken and the Egg Size: 10"x7" Medium: Oil/mixed



Viona Ielegems

Title: Little Red Riding Hood *Size:* 70x100cm *Medium:* Photography



Eric Velhagen

Title: Alien Invader Size: 16"x20" Medium: Oil



Android Jones

Client: Breanna Levine Title: Divine Levine Medium: Corel Painter



Steve Argyle

Art Director: Illustration Master Class Title: Getaway Medium: Digital



Donato Giancola

Client: Richard J. Demato Gallery *Title:* Waiting *Size:* 48"x36" *Medium:* Oil on panel



Noah Bradley

Title: The End of Sorrow *Size:* 20"x12" *Medium:* Digital



Donato Giancola

Client: Greg Obaugh *Title:* Eowyn and the Lord of the Nazgûl *Size:* 39"x34" *Medium:* Oil on panel



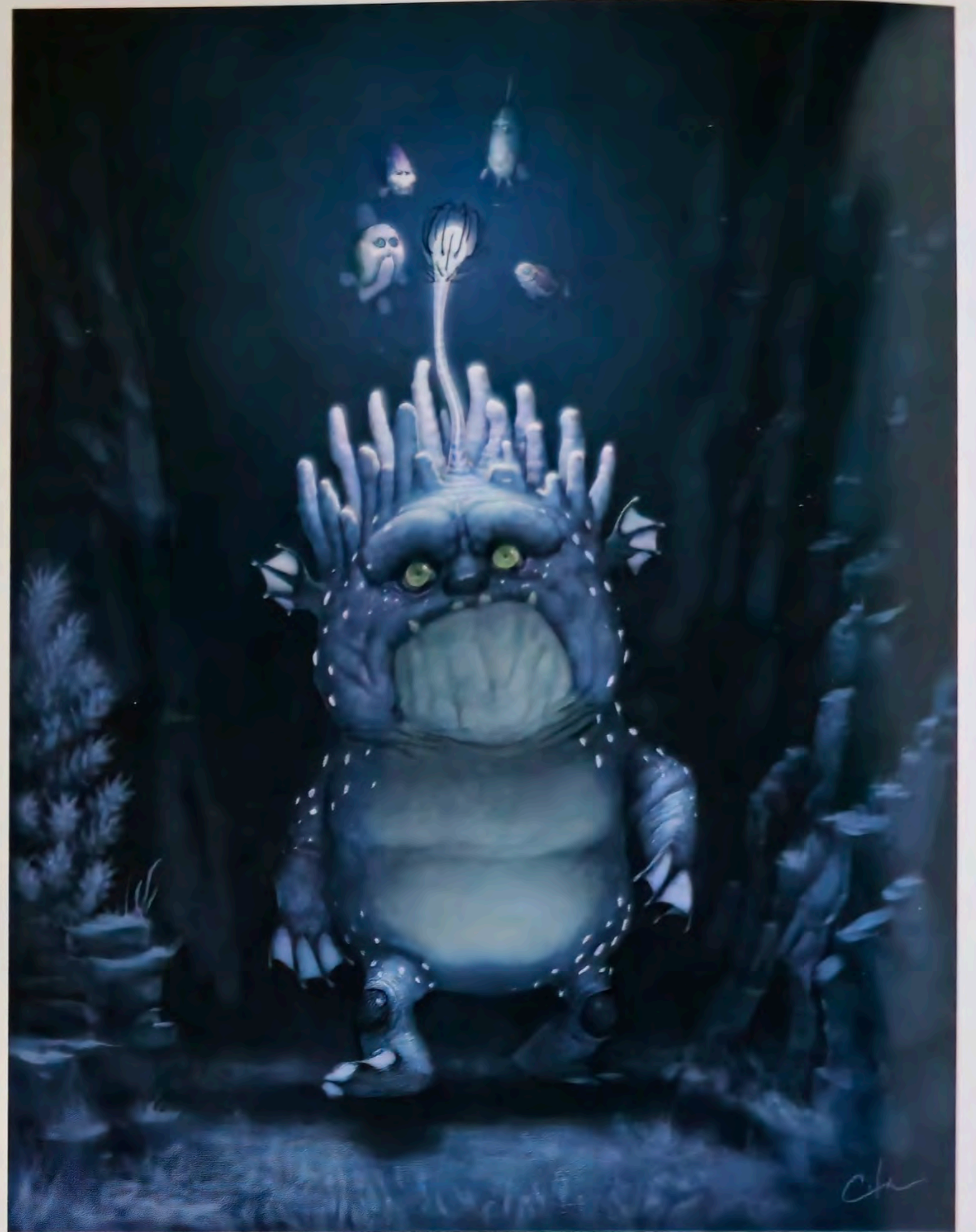
Allen Douglas

Title: Beauty and the Beast Size: 24"x30" Medium: Oil on panel



Dave Laub

Title: The Bird Lady Size: 8"x10" Medium: Digital



Bobby Chiu

Client: Imaginism Studios Title: Guiding Light Size: 11"x14" Medium: Digital



Joe Vaux

Title: Homage Size: 4'x3' Medium: Acrylic on wood panel



Camilla d'Errico

Title: Weeping Camel Size: 21"x30" Medium: Oil on wood



William Niu

Art Director: Daniel Krall Title: Ryu Gu Jo Size: 8.5"x11" Medium: Digital



Jeff Chang

Title: Discontent of the Drowned Medium: Digital



Jiansong Chain

Title: The Illusion Size: 3508x5315pix Medium: Digital



Heather Watts

Title: Wheel of Fortune Size: 12"x18" Medium: Acrylic on panel



Kinuko Y. Craft

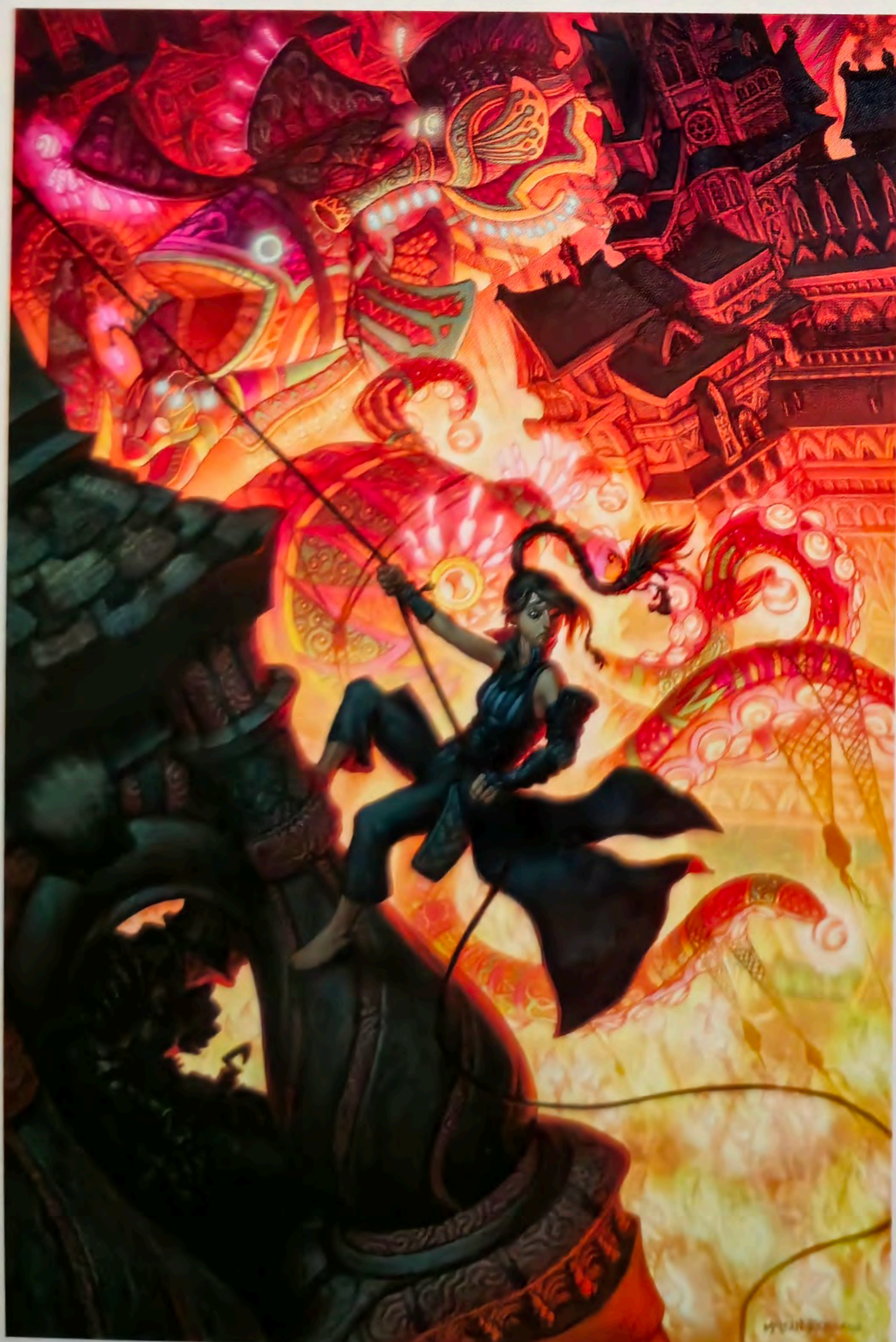
Title: Isis, Goddess of the Universe Size: 23.5"x27" Medium: Oil on gesso board



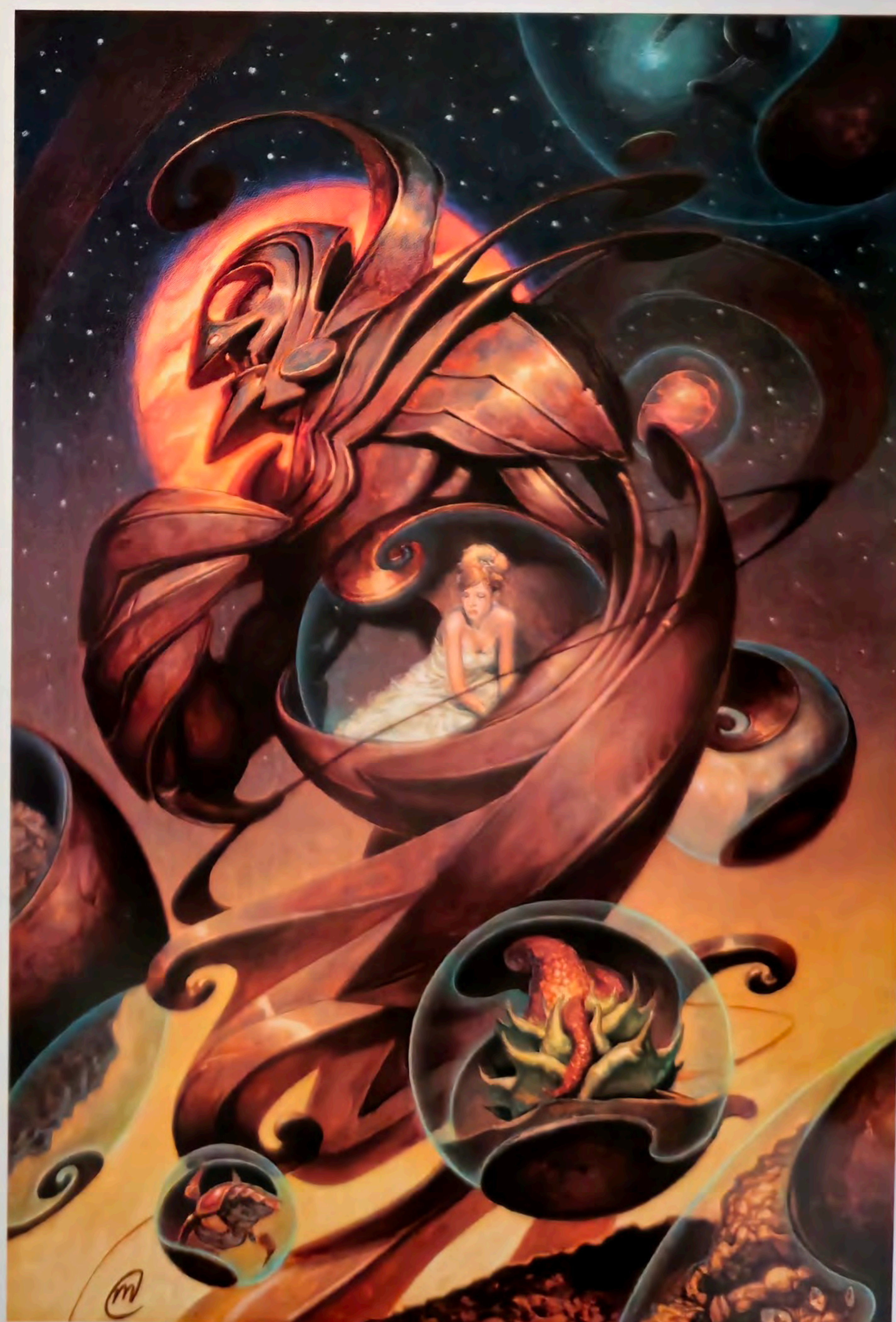
Peter Mohrbacher
Title: City On a Hill Medium: Photoshop



Christina Hess
Title: Queen Cat Size: 9"x13" Medium: Digital



McLean Kendree
Client: www.mcleanart.com Title: Parade Medium: Digital



Matt Cavotta
Client: Paul Lizotte Title: Voyager's Menagerie Size: 13"x18" Medium: Acrylic



Kristina Carroll

Client: Richard Saja *Title:* Elevation *Size:* 20"x24" *Medium:* Oil on panel



Joe Vaux

Title: Citizens of Mongo Beware Size: 16"x20" Medium: Acrylic on wood panel



Bill Carman

Title: One, Two, or Three Size: 8"x10" Medium: Acrylic



Solongo Monkhooroi

Title: The Goddess of Death Size: 21"x16" Medium: Gouache



Gregory Manchess

Client: Microvisions Title: Touchdown Size: 5"x7" Medium: Oil on board



Peter Breese

Title: Oh, Are You Doing Magic? Let's See Then
Size: 22"x30" Medium: Ink/gouache



Charles Vess

Title: A Once and Future King Size: 22"x28" Medium: Colored inks



Jasmine Becket-Griffith

Title: Priestess of Nyarlathotep Size: 16"x20" Medium: Acrylic on panel



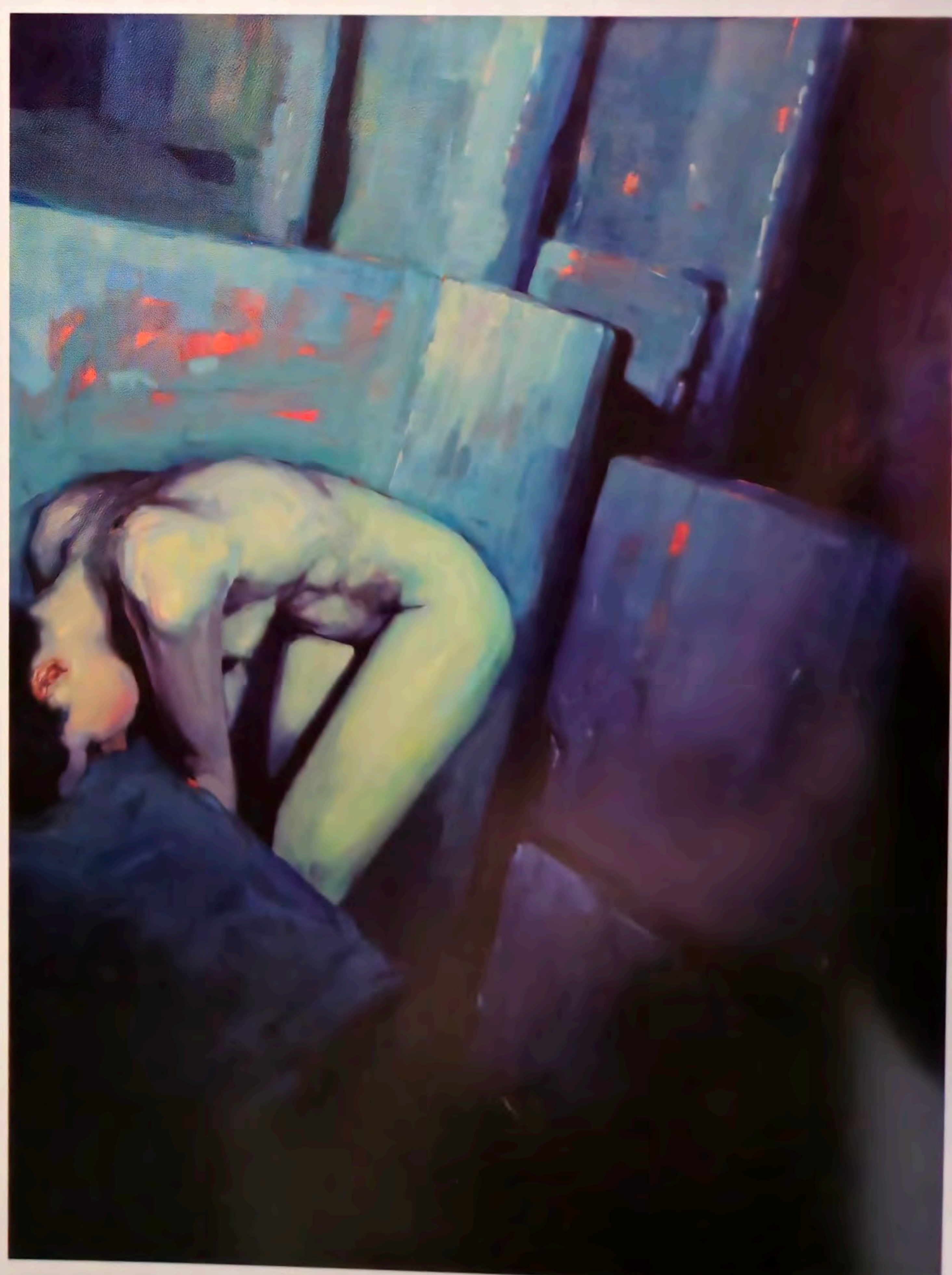
Laura Diehl

Title: Golden Fish Size: 12"x18" Medium: Digital



Charles Vess

*Client: Jacqueline Le Frak Title: A Woodland Tryst
Size: 22"x28" Medium: Colored inks*



Keita Morimoto

Title: Maze II Size: 2'x3' Medium: Oil



Ryan Pancoast

Title: The Victor Size: 24"x30" Medium: Oil on canvas



Lance Richlin

Title: Portrait of Randol Schoenberg Size: 48"x52" Medium: Oil on canvas



Billy Norrby

Client: CoproGallery *Title:* Epiphany *Size:* 32"x50" *Medium:* Oil on canvas



Jaime Zollars

Title: She Who Put Her Faith in Dragons Size: 8"x10" Medium: Graphite



Matt Dangler

Title: Kult Des Alchemist Spiegels Size: 16"x20" Medium: Oil



Winona Nelson

Title: Jetbike Getaway Size: 15"x24" Medium: Oil



Greg Capullo

Title: The Sentinel Size: 10.5"x15.5" Medium: Digital



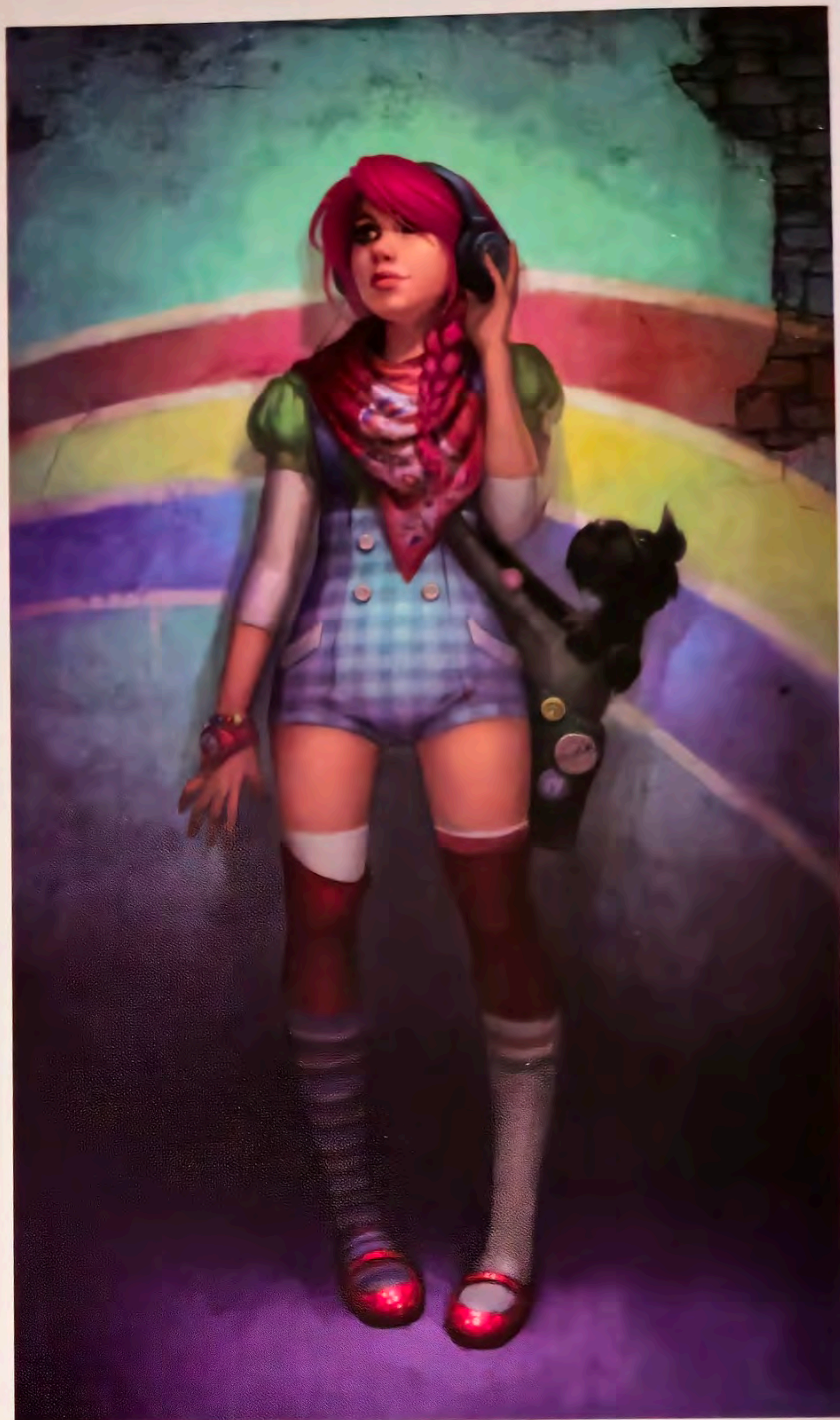
J.S. Rossbach

Title: Pallas Size: 31x41cm Medium: Watercolor/digital



Mark Poole

Title: Snow Blind Size: 22"x30" Medium: Oil/acrylic



Jessica Oyhenart

Title: Wizard of Oz: Dorothy Medium: Digital



Tyler West

Title: The Colony Medium: Photoshop



Shelly Wan

Art Director: Gregory Manchess Client: Society of Illustrators Title: Matricide Size: 16"x20" Medium: Digital



Edward F. Howard

Title: Revealed Size: 18"x30" Medium: Oil on panel



Jeremy Enecio

Title: Tribal Tech Medium: Digital



Karlsimon

Title: Sword Thief Medium: Digital



Antonio Javier Caparo

Title: Mars Sonata Size: 11.8"x15.7" Medium: Digital



Mia

Client: Corey Helford Gallery & Bristol City Museum Title: Two Spirits Size: 18"x24" Medium: Acrylic on wood



Michael Whelan

Client: Tree's Place Gallery *Title:* Ellie's Dream *Size:* 36"x48" *Medium:* Acrylic on canvas

Spectrum INDEX

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